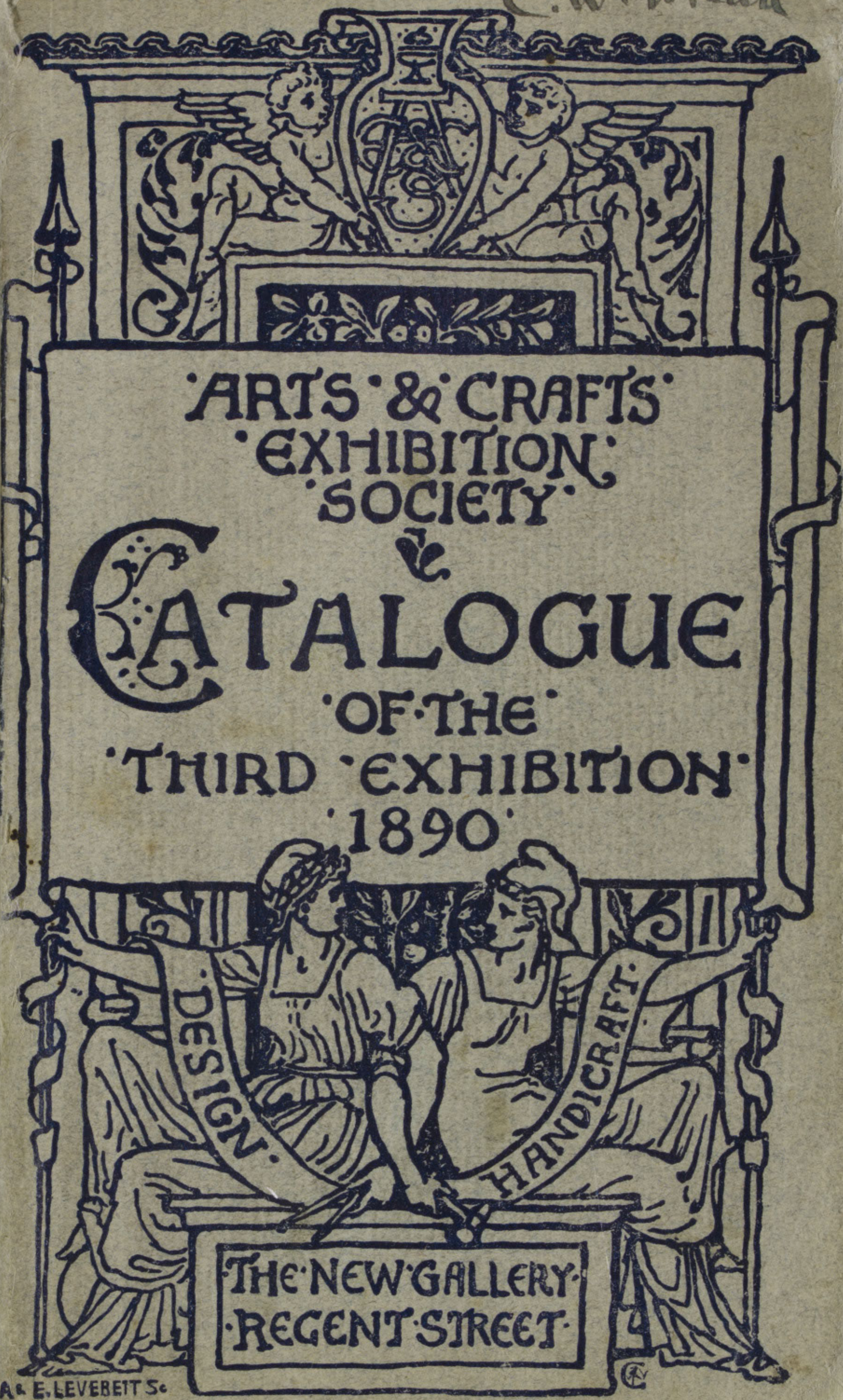










ARTS & CRAFTS  
EXHIBITION  
SOCIETY

CATALOGUE  
OF THE  
THIRD EXHIBITION  
1890

THE NEW GALLERY  
REGENT STREET

A. & E. LEVEBEIT S.

PRICE ONE SHILLING.







C. W. Whall

### NOTE.

*Free Evenings.*—The Exhibition will be opened free to ticket-holders on Monday evenings as under, from half-past seven to ten o'clock. These tickets will be given to craftsmen and others who may be unable to attend during the day.

Employers of skilled labour who may wish to distribute tickets should apply to the Secretary, at the New Gallery.

Monday, October 6th.

|   |          |       |
|---|----------|-------|
| ” | ”        | 13th. |
| ” | ”        | 20th. |
| ” | ”        | 27th. |
| ” | November | 3rd.  |
| ” | ”        | 10th. |
| ” | ”        | 17th. |
| ” | ”        | 24th. |



1870

1871

1872

1873

1874

1875

1876

1877



ARTS & CRAFTS  
EXHIBITION SOCIETY  
f  
CATALOGUE  
OF THE  
THIRD EXHIBITION



THE NEW GALLERY  
121 REGENT ST.  
1890  
f



CHISWICK PRESS :—C. WHITTINGHAM AND  
CO., TOOKS COURT, CHANCERY LANE.





## PREFACE.

THE success which has hitherto attended the efforts of our Society, the sympathy and response elicited by the claims advanced by us on behalf of the Arts and Crafts of Design three years ago; and (despite difficulties and imperfections) I think it may be said the character of these exhibitions, and last, but not least, the public interest and support, manifested in various ways, and from different parts of the country, go far to prove both their necessity and importance. It is with pardonable satisfaction, therefore, they now open their third Exhibition.

It has been the Society's object to



make in it (the present Exhibition) leading features of two crafts in which good design and handicraft are of the utmost importance, namely, Furniture and Embroidery; and endeavours have been made to get good examples of each.

As a mark of progress I may be permitted to note, with pleasure, that objections which were apparently felt to exhibiting with us, or under our regulations, by some leading firms, have been overcome, and the catalogue will, I believe, contain some entries from houses known for good workmanship (with the workman's names) who have hitherto held aloof.

The Arts and Crafts Exhibition Society, while at first, of necessity, depending on the work of a comparatively limited circle, have no wish to be narrower than the recognition of certain fundamental principles in design will allow, and, indeed, desire but to receive and to show the *best* after its kind in contemporary design and handicraft. Judgment is not always infallible, and the best is not always forthcoming, and in a mixed exhibition it is difficult to maintain an unvarying standard. At present, in-



deed, an exhibition may be said to be but a necessary evil ; but it is the only means of obtaining a standard, and giving publicity to the works of Designer and Craftsman ; but it must be more or less of a compromise.

A series of essays have been written, which accompany the catalogue, bearing on the two leading crafts, aforesaid—Furniture and Embroidery—dealing with their different aspects, materials, and technical conditions, and forming a fairly complete, if brief, series of notes, the signatories of which are a sufficient guarantee of their value and practical character.

It is not proposed to resume the series of evening lectures in the Gallery this season, but, instead, there will be a series of free evenings. By arrangement with the Directors of the Gallery, every Monday evening during the period of the Exhibition, will be open free, by ticket, to that part of the public who have no leisure in the daytime, namely, craftsmen, students, and workers in the arts, for whom more especially the arrangement has been made. Tickets may be had on application to the Secretary.



In some quarters it appears to have been supposed that our Exhibitions are intended to appeal, by the exhibition of cheap and saleable articles, to what are rudely termed "the masses ;" we appeal to *all* certainly, but it should be remembered that cheapness in art and handicraft is wellnigh impossible, save in some forms of more or less mechanical reproduction. In fact, cheapness as a rule, in the sense of low-priced productions, can only be obtained at the cost of cheapness—that is, the cheapening of human life and labour ; surely, in reality, a most wasteful and extravagant cheapness ? It is difficult to see how, under present economic conditions, it can be otherwise. Art is, in its true sense, after all, the crown and flowering of life and labour, and we cannot reasonably expect to gain that crown except at the true value of the human life and labour of which it is the result.

Of course there is the difference of cost between materials to be taken into account, a table may be of oak or of deal ; a cloth may be of silk or of linen, but the labour, skill, taste, intelligence, thought, and fancy, which gives the sense of art to the work, is



much the same, and, being bound up with human lives, needs the means of life in its completion for their proper sustenance.

One word more: if we are justified by the support that has been accorded to us so far, and the interest our Exhibitions have aroused, in assuming that there is a growing feeling for the unity of the Arts—of artist and craftsman—and that we desire to make the results of this new Renaissance lasting and fruitful; may we not, as a Society with our avowed aims, and relying on a continuance and increase of the support and good will we have experienced, look forward to a future of more extended scope and usefulness;—perhaps even to a building and schools—to enable us the better to realize our aims, and carry on and complete our work?

WALTER CRANE.

*Sept.* 1890.









# CONTENTS.

|                                                          | PAGE |
|----------------------------------------------------------|------|
| THE SOCIETY . . . . .                                    | 12   |
| GUARANTORS . . . . .                                     | 14   |
| INTRODUCTORY NOTES :                                     |      |
| <i>A. Of Furniture.</i>                                  |      |
| I. Of Furniture and the Room                             | 17   |
| II. Of the Room and Furniture                            | 26   |
| III. Of the English Tradition .                          | 37   |
| IV. Of Carpenters' Furniture .                           | 46   |
| V. Of Decorated Furniture . .                            | 52   |
| VI. Of Carving . . . . .                                 | 61   |
| VII. Of Intarsia and Wood Inlay                          | 67   |
| VIII. Of Woods and other Mate-<br>rials . . . . .        | 77   |
| <i>B. Of Embroidery.</i>                                 |      |
| I. Of modern Embroidery . .                              | 85   |
| II. Of Materials . . . . .                               | 92   |
| III. Of Colours and Colouring .                          | 100  |
| IV. Of Stitches . . . . .                                | 108  |
| V. Of Design, i. . . . .                                 | 122  |
| VI. Of Design, ii. . . . .                               | 128  |
| <i>Catalogue.</i>                                        |      |
| Notes . . . . .                                          | 136  |
| Plan of Galleries . . . . .                              | 138  |
| South Gallery . . . . .                                  | 139  |
| West Gallery . . . . .                                   | 152  |
| North Gallery . . . . .                                  | 182  |
| Entrance Hall . . . . .                                  | 209  |
| Balcony . . . . .                                        | 229  |
| INDEX OF EXHIBITORS, ARTISTS, AND<br>CRAFTSMEN . . . . . | 257  |



## THE SOCIETY.

C. R. ASHBEE.  
ROBERT BATEMAN.  
HARRY BATES.  
JOHN BELCHER.  
\*W. A. S. BENSON.  
J. F. BENTLEY.  
\*REG. T. BLOMFIELD.  
F. MADOX BROWN.  
KELLOCK BROWN.  
E. BURNE-JONES.  
THE EARL OF CARLISLE.  
\*SOMERS CLARKE.  
\*T. J. COBDEN-SANDERSON.  
\*WALTER CRANE (*President*).  
B. CRESWICK.  
\*L. F. DAY.  
MRS. DE MORGAN.  
\*WILLIAM DE MORGAN.  
CONRAD DRESSLER.  
MISS FAULKNER.  
F. GARRARD.  
THOS. GODFREY.  
J. GUTHRIE.  
REGINALD HALWARD.  
HENRY HOLIDAY.  
GERALD HORSLEY.  
W. HOLMAN HUNT.  
HERBERT HORNE.

*Note.*—The names distinguished by an asterisk are those of the Committee,



\*SELWYN IMAGE.

\*GEORGE JACK.

JOHN ERSKINE KNOX.

R. A. LEDWARD.

STIRLING LEE.

\*W. R. LETHABY.

\*HENRY LONGDEN (*Hon. Treasurer*).

W. H. LONSDALE.

\*MERVYN MACARTNEY.

A. H. MACKMURDO.

AUDLEY MACKWORTH.

\*WILLIAM MORRIS.

ERNEST NEWTON.

J. HUNGERFORD POLLEN.

\*F. W. POMEROY.

JAMES POWELL.

ED. L. PRYOR.

HALSEY RICARDO.

\*G. T. ROBINSON.

\*T. M. ROOKE.

J. D. SEDDING.

GEORGE SIMONDS.

MRS. SPARLING.

R. SPENCER STANHOPE.

HUGH STANNUS.

J. M. STRUDWICK.

\*HEYWOOD SUMNER.

HAMO THORNYCROFT, R.A

\*EMERY WALKER.

THOMAS WARDLE.

\*METFORD WARNER.

\*STEPHEN WEBB.

N. H. J. WESTLAKE.

CHRISTOPHER WHALL.

ERNEST RADFORD (*Secretary*).



## GUARANTORS.

W. ANDERSON, ESQ.  
SIR HICKMAN BACON, BART.  
SOMERSET BEAUMONT, ESQ.  
EDWARD BELL, ESQ.  
MRS. WILLIAM BENSON.  
A. BIRRELL, ESQ., M.P.  
FREDK. BUTCHER, ESQ., JUN.  
JAMES DYKES CAMPBELL, ESQ.  
NATHANIEL L. COHEN, ESQ.  
ALBERT FLEMING, ESQ.  
HERBERT S. FOXWELL, ESQ.  
JAMES FRANKLAND, ESQ.  
OLIVER HEYWOOD, ESQ.  
R. K. HODGSON, ESQ.  
MRS. R. W. HUDSON.  
C. A. IONIDES, ESQ.  
P. M. JUSTICE, ESQ.  
W. C. LEFROY, ESQ.  
THOMAS LOUGH, ESQ.  
H. E. LUXMORE, ESQ.  
WILLIAM M<sup>c</sup>KEWAN, ESQ.  
C. W. MITCHELL, ESQ.  
BUXTON MORRISH, ESQ.  
FRANCIS H. NEWBURY, ESQ.  
MISS ORMEROD.  
W. CUTHBERT QUILTER, ESQ.  
CHARLES H. RADFORD, ESQ.  
G. H. RADFORD, ESQ.  
REV. H. D. RAWNSLEY.  
J. L. RIDPATH, ESQ.  
G. W. RHEAD, ESQ.



MISS ROWE.  
F. SCORER, ESQ.  
SIR GEORGE R. SITWELL, BART.  
MISS DURNING SMITH.  
MISS MARY A. SMITH.  
W. SPENCER STANHOPE, ESQ.  
CHARLES A. SWINBURNE, ESQ.  
J. E. TAYLOR, ESQ.  
THE SKINNERS' COMPANY.  
WILLIAM THOMPSON, ESQ.  
R. H. A. WILLIS, ESQ.  
THE SOCIETY.









## INTRODUCTORY NOTES.

*(For the opinions expressed in the several notes the writers thereof are exclusively responsible.)*

### I. FURNITURE AND THE ROOM.

The art of furnishing runs on two wheels, the room, and the furniture. In this it may be likened to a bicycle as also in the vicissitudes which attend its development. There are times, when one wheel exhibits inordinate dimensions at the expense of its fellow, and we must admit, that great feats have been performed with these high-backed machines. But the true "safety" runs equably on wheels of moderate and similar diameters. And so for furnishing—there must be the room for the furniture, as much as the furniture for the room.

Of late, our furnishings have been of the disproportionately wheeled type. Our furniture has crowded our rooms and reduced them to insignificance. There is an actual want of elbow room in many of our "well furnished" apartments, and besides there



comes a mental feeling of repletion from our collections of movables—miscellanies brought together without subordination, one to the other, or to the effect of the room as a whole. Our furniture is often well enough as a single piece to escape criticism, but it rarely escapes having somewhere or other that characteristic want of restraint, the slang for which is “fussiness.” And these accumulations of fussinesses beget a weariness, and one is betrayed into uncivilized longings for the workhouse or prison-cell, the simplicity of bare boards and tables.

But we must use our dictum, not only to scold modern prodigalities. In the distinction of the two sides of the problem of furnishing—the room for the furniture, or the furniture for the room, there is some historical significance. Under these titles might be written respectively the first and last chapters of the history of the art, its rise, and its decadence.

Furniture came into existence before the room. The great chests which bore from place to place the possessions of early times, and served as tables, chairs, and wardrobes,



these were more precious than the sheds or tents which were designed to accommodate them. Next with the growth of settled architecture came room and furniture, produced simultaneously under one impulse of design. The room, whether church fitted for services, or hall furnished for feasting, had its furniture as part of itself.

They were the palmy days of our art, while these conditions endured. Later came furniture to be considered apart from its position. It grew fanciful and fortuitous. The problem of fitting it to the room was no problem at all, while both came together with the fitness of a complete conception: it became so when its independent design, at first the foible, grew to be a necessity of production. As long, however, as architecture remained at the headship of the arts, and painting and sculpture were its acknowledged vassals, furniture went in willing service to them all and shared in their triumphs. But when sculpture and painting broke loose, furniture too grew to the conceit, that it could stand by itself, and as well as its betters went a way of its own. There have been doubtless many slackenings and



tightenings of the chain which links the arts of design together; but it is to be noted how with each slackening furniture grew gorgeous and artificial, out of sympathy with common needs, and sank with sure steps into deterioration and insipidity.

Through some such cycle had we come to the middle of this century. With the dissolution of old ties the majority of the decorative arts had perished. Painting remained to us, arrogating to herself the rôle, which hitherto the whole company had combined to make successful. In her struggle to fill the giant's robe, she has run unresistingly in the ruts of the age. She has crowded her portable canvasses, side by side, into exhibitions and galleries, and claimed the title of art for literary rather than æsthetic suggestions. The minor pleasantries of craftsmanship, from which once was nourished the burly strength of art, have felt out of place in such fine company. So we have the forced art of exhibitions and galleries, but it has ceased to be the habit, in which our common rooms and homely walls could be dressed.

The attendant symptom has been



the loss from our rooms of all that architectural amalgam, which in former times blended the structure with its contents, the screens and panelings, which, half room, half furniture, cemented the one to the other. The eighteenth century carried on the tradition to a great extent with plinth and dado, cornice, and encrusted ceiling. But by the middle of the nineteenth we had our interiors handed over to us by the architect almost completely void of architectural feature. We are asked to take as a substitute, what is naïvely called "decoration," two coats of paint, and a veneer of machine-printed wall-papers.

In this progress of obliteration a determining factor has been the increasingly temporary nature of our habitations. Three years, or at most seven, are our ordinary tenures. Three or four times in twenty years the outgoing tenants will perform his dilapidations, and the house agent will put the premises into tenantable repair—as these things are settled for us by lawyers and surveyors. After a series of such processes, what can remain of internal architecture? Can a room worthy of the name be left to be



furnished? The first step to render it so must usually be the obliteration of as much as possible of the maimed and distorted architecture, which our leasehold house offers.

What wonder then, if furniture, beginning again to account herself an art, should have transgressed her limits and invaded the room. Ceilings, walls, and floors, chimney-pieces, grates, doors, and windows, all nowadays come into the hands of the artistic furnisher, and are at the mercy of upholsterers and cabinet makers to begin with, and of the antiquity collector to follow. Then we bring in our gardens and finish off our drawing-room as a mixture of a conservatory and a bric-à-brac shop.

The fashion for archæological mimicry has been another pitfall. The attempt to bring back art by complete reproductions of old-day furnishings, has been much the vogue abroad. The Parisians distinguish many styles and affect to carry them out in every detail. The Americans have copied Paris, and we have done a little ourselves. But the weakness of it always is, that the occupier of these mediæval



or classic apartments remains still the nineteenth century embodiment, which we meet in railway carriage and omnibus. We cannot be cultured Epicureans in a drawing-room of the Roman Empire, and by the opening of a door walk as Flemish Burgo-masters into our libraries. Such artificialities fail to touch the heart of the age, that heart will mould its productions spite of fashion and archæology.

If we, who live in this century, can at all ourselves appraise the position, its most essential characteristic in its bearing upon art has been the commercial tendency. Thereby an indelible stamp is set upon our furniture. The making of it under the supreme condition of profitable sale has affected it in both its functions. On the side of utility our furniture has been shaped to the uses of the million, not of the individual. Hence its monotonous average character, its failure to become part of ourselves, its lack of personal and local charm.

But the blight has fallen more virulently on that other function, which is a necessity of human craftsmanship, the effort to express itself and please



the eye by the expression. Art being the monopoly of painting, and having nothing to do with such vulgar matters as furniture, commercialism has been able to advance a standard of beauty of its own, with one canon, that of speedy profits. Furniture has become a ware in the market of fashion, to be bought to-day as the rage, to be discarded to-morrow, that some new fancy may be purchased, to give a new margin of profit to the commercialist. Granted, that a genuine necessity of sale is the stimulus, to which all serious effort in the arts must look for progress, and without which they would become faddism and conceit. But surely this chase after profit at all hazards, whether of destruction to the worth of the article, or of the well-being of the craftsman, this has brought furniture to degradation, to the position of being a pawn in the ignoble game of the sweater.

We must, I fear, be content at present to put up with exhibitions and unarchitectural rooms. But while making the best of these conditions, we need not acquiesce in them or maintain their permanence. At any rate we may fight a good fight with



commercialism. The evils of heartless and unloving production, under the grind of an unnecessary greed, are patent enough to lead us to reflect, that we have after all in these matters a choice. We need not spend our money on that which is not bread. We can go for our furniture to the individual craftsman and not the commercial firm. The penalty for so doing is no longer prohibitive.

But as to the art of furnishing, that must still lie with the room as much as with the furniture. The old ways are still the only ways. When we care for art sufficiently to summon her from her state-prison-house of exhibitions and galleries, to live again a free life among us in our homes, she will appear as a controlling power, using painting, and sculpture, and all the decorative arts to shape room and furniture under one purpose of design. Whether we shall then give her the time-honoured title of architecture, or call her by another name, is of no moment.

EDWARD S. PRIOR.



## II. OF THE ROOM AND FURNITURE.

The transient tenure that most of us have in our dwellings, and the absorbing nature of the struggle that most of us have to make to win the necessary provisions of life, prevent our encouraging the manufacture of well wrought furniture.

We mean to outgrow our houses—our lease expires after so many years and then we shall want an entirely different class of furniture—consequently we purchase articles that have only sufficient life in them to last the brief period of our occupation, and are content to abide by the want of appropriateness or beauty, in the clear intention of some day surrounding ourselves with objects that shall be joys to us for the remainder of our life. Another deterrent condition to making a serious outlay in furniture is the instability of fashion : each decade sees a new style—and the furniture that we have acquired in the



exercise of our experienced taste, will in all probability be discarded by the impetuous purism of the succeeding generation.

At present, we are suffering from such a catholicity of taste as sees good in everything and has an indifferent and tepid appreciation of all and sundry, especially if consecrated by age.

This is mainly a reaction against the austerity of those moralists who preached the logic of construction and who required outward proof of the principles on which and by which each piece was designed.

Another cause prejudicial to the growth of modern furniture is the canonization of old.

That tables and chairs should have lasted 100 years is indeed proof that they were originally well made: that the conditions of the moment of their make were better than they are now is possible, and such aureole as is their due, let us hasten to offer. But, to take advantage of their survival and to increase their number by facsimile reproduction, is to paralyse all healthy growth of manufacture.

As an answer to the needs and habits of our ancestors of 100 years



ago—both in construction and design—let them serve us as models showing *the attitude of mind* in which we should meet the problems of our day—and so far as the needs and habits of the present time are unchanged, as models of form, not to be incorporated with our vernacular, but which we should recognize as successful form and discover the plastic secrets of its shape.

With this possession we may borrow what forms we will—shapes of the Ind and far Cathay—the whole wide world is open to us—of past imaginations and of the dreams of our own.

But without this master-key, the copying is slavish, and the bondage of the task is both cruel and destructive.

Cruel, because mindless work can be reproduced more rapidly than thoughtful work can be invented and the rate of production affects the price of other articles of similar kind, so that the one dictates what the other shall receive—and destructive, because it treats the craftsman as a mere machine, whose only standard can be mechanical excellence.

Now, all furniture that has any permanent value, has been designed and



wrought to meet the ends it had to serve, and the careful elaboration of it gave its maker scope for his pleasure and occasion for his pride.

If a man really likes what he has got to do, he will make great shifts to express and realize his pleasure—he will choose carefully his materials, and either in playfulness of fancy, or in grave renunciation of the garniture of his art, will put the stamp of his individuality on his work.

A conspicuous example of living art in modern furniture is a costermonger's barrow. Affectionately put together, carved and painted, it expresses almost in words the pride and taste of its owner. As long as we are incapable of recognizing and sympathizing with the delight of the workman in the realization of his art—our admiration of his work is a pretence, and our encouragement of it blind—and this blindness makes us insensitive as to whether the delight is really there or no: consequently our patronage will most often be disastrous rather than helpful.

The value of furniture depends on the directness of its response to the requirements that called it into being



*and to the nature* of the conditions that evoked it.

To obtain good furniture we must contrive that the conditions of its service are worthy conditions and not merely the dictates of our fancy or our sloth.

At the present moment modern furniture may be roughly divided into two classes : furniture for service, and furniture for display.

Most of us, however, have to confine ourselves to the possession of serviceable furniture only ; and a more frank recognition of this limitation would assist us greatly in our selection.

If only we kept our *real* needs steadily before us, how much more beauty we could import into our homes.

Owing to lack of observation, and experienced canons of taste, our fancies are caught by some chance object that pleases—one of that huge collection of ephemeral articles that “have been created to supply a want” that hitherto had never been felt—and as the cost of these fictions is (by the nature of the case) so low as to be of no great moment to us, the thing is purchased and helps henceforth to



swell the museum of incongruous accumulation that goes by the name of a "furnished drawing-room."

A fancy, so caught, is soon outworn—but the precept of economy forbids the discharge of the superfluous purchase, and so it adds its unit to the sum of daily labour spent on its preservation and its appearance.

This burden of unnecessary toil is the index of the needlessness and cruelty with which we spend the labour of those whom need has put under our service.

And the sum of money spent on these ill-considered acquisitions which have gone to swell the general total of distress, an ever-widening ring of bitter ripple, might, concentrated, have purchased some one thing, both beautiful and useful, whose fashioning had been a pleasure to the artificer, and whose presence was an increasing delight to the owner and an added unit to this world's real wealth.

Such indiscriminate collection causes the rooms to look over furnished. Compare the way Giovanni Bellini fits up St. Jerome's study for him, in the National Gallery. There is no stint of money evidently—the



Saint gets all that he can properly want and he gets over and above—the addition born of his denial—the look of peace and calm in his room, that can so seldom be found with us. Another reason why our rooms are so glaringly over furnished is, that many of us aim at a standard of profusion, in forgetfulness of the circumstances which created that standard. Families, whose descent has been historic, and whose home has been their pride, accumulate, in the lapse of time, heirlooms of many kinds—pictures, furniture, trinkets, etc.—and as these increase in numbers, the rooms in which they are contained become filled and crowded beyond what beauty or comfort permits, and such sacrifice is justly made for the demands of filial pride.

This emotion is so conspicuously an honourable one that we are all eager to possess and give scope to our own, and so long as the scope is honest, there is nothing more laudable.

But the temptation is to add to our uninherited display in this particular by *substitutes*, and to surround ourselves with immemorable articles, the justification of whose presence really



should be that they form part of the history of our lives in more important respects than the mere occasions of their purchase.

It is this unreasoning ambition that leads to the rivalling of princely houses by the acquisition of "family portraits purchased in Wardour street"—the rivalling of historic libraries by the purchase of thousands of books to form our yesterday's libraries of undisturbed volumes—the rivalling of memorable chairs and tables, by recently bought articles of our own, crowded in imitation of our model with innumerable trifles, to the infinite tax of our space, our patience, and our purse.

Our want of care and restraint in the selection of our furniture affects both its design and manufacture.

Constantly articles are bought for temporary use—we postponing the responsibility of wise purchase until we have more time—or else we buy what is not precisely what we want but which must do, since we can't wait to have the exact things made, and haven't the time to search elsewhere for them.

Furniture, in response to this de-



mand, must be made either so striking as to arrest the eye, or so variedly serviceable as to meet some considerable proportion of the conflicting requirements made on it by the chance intending purchaser, or else it must fall back on the impregnable basis of antiquity and silence all argument with the canon that what the late Mr. Chippendale did, was bound to be "good taste."

Take the common made chest of drawers as a case in point. Its function is to hold a man's shirts and his clothes, articles of a known and constant size. Why are the drawers not made proportionate for their duty? Why are they so few and so deep that when filled—as they needs must be—they are uneasy to draw out, and to obtain the particular article of which we are in quest and which of course is at the bottom, we must burrow into the heavy superincumbent mass of clothes in our search, and—that successful—spend a weary while in contriving to repack the ill-disposed space. It can hardly be economy of labour and material that dictates this, for—if so—why is the usual hanging wardrobe made



so preposterously too tall? Does the idiot maker suppose that a woman's dress is hung all in one piece, body and skirt, from the nape of the neck, to trail its extremest length?

The art of buying furniture, or having it made for us, is to be acquired only by study and pains, and we must either pursue the necessary education, or depute the furnishing of our rooms to competent hands: and the responsibility does not end here, for there is the duty of discovering who are competent and this must be done indirectly since direct inquiry only elicits the one criterion, omnipotent, omnipresent, of cost.

The object to be gained in furnishing a room is to supply the just requirements of the occupants; to accentuate or further the character of the room; and to indicate the individual habits and tastes of the owner.

Each piece should be beautiful in itself and, still more important, should minister to and increase the beauty of the others. Collective beauty is to be aimed at; not so much, individual.

Proportion is another essential. Not that the proportions of furniture should vary with the size of



## 36 *Of the Room and Furniture.*

the rooms : the dimensions of chairs, height of tables, sizes of doors, have long been all fixed and, having direct reference to the human body, are immutable.

Substantially, the size of man's body is the same and has been the same from the dawn of history until now, and will be the same whether in a cottage parlour, or the Albert Hall.

But there is a proportion in the relations of the spaces of a room to its furniture, which must be secured.

If this is not done, no individual beauty of the objects in the room will repair the lost harmony or be compensation for the picture that might have been.

A museum of beautiful objects has its educational value, but no one pretends that it claims to be more than a storehouse of beauty.

The artist who crowds his canvas with the innumerable spots of colour that can be squeezed out of every tube of beautiful paint that the colour-man sells, is no greater bungler than he who fills his rooms with a heterogeneous miscellany of articles swept together from every clime and of every age.

HALSEY RICARDO.



### III. THE ENGLISH TRADITION.

The sense of a consecutive tradition has so completely faded out of English art, that it has become difficult to realize the meaning of tradition, or the possibility of its ever again reviving ; and this state of things is not improved by the fact that it is due to uncertainty of purpose, and not to any burning fever of individualism. Tradition in art is a matter of environment, of intellectual atmosphere. As the result of many generations of work along one continuous line, there has accumulated a certain amount of ability in design and manual dexterity, certain ideas are in the air, certain ways of doing things come to be recognized as the right ways. To all this endowment an artist born in any of the living ages of art succeeded as a matter of course, and it is the absence of this inherited knowledge that places the modern craftsman under exceptional disabilities.

There is evidence to prove the existence in England of hereditary crafts



in which the son succeeded the father for generations, and to show that the guilds were rather the guardians of high traditional skill than mere trades unions ; but there is surer proof of a common thread of tradition in certain qualities all along the line, which gave to English work a character peculiar to itself. Instances of genuine Gothic furniture are rare ; in England at any rate it was usually simple and solid, sufficient to answer the needs of an age without any highly developed sense of the luxuries of life. It is not till the Renaissance that much material can be found for a history of English furniture. Much of the *motif* of this work came from Italy and the Netherlands ; indeed cabinet work was imported largely from the latter country. It was just here, however, that tradition stepped in, and gave to our sixteenth and seventeenth century furniture a distinctly national character. The delicate mouldings, the skilful turnings, the quiet inlays of ebony, ivory, cherry wood, and walnut, above all the breadth and sobriety of its design, point to a tradition of craftsmanship strong enough to assimilate all the ideas which it bor-



rowed from other ages and other countries. Contrast, for instance, a piece of Tottenham Court Road marquetry with the mother-of-pearl and ebony inlay on an English cabinet at South Kensington. So far as mere skill in cutting goes there may be no great difference between the two, but the latter is charming, and the former tedious in the last degree; and the reason is that in the seventeenth century the craftsman loved his work, and was master of it. He started with an idea in his head, and used his material with meaning, and so his inlay is as fanciful as the seaweed, and yet entirely subordinated to the harmony of the whole design. Perhaps some of the best furniture work ever done in England was done between 1600 and 1660. I refer, of course, to the good examples, to work which depended for its effect on refined design and delicate detail, not to the bulbous legs and coarse carving of ordinary Elizabethan, though even this had a *naïveté* and spontaneity entirely lacking in modern reproductions.

After the Restoration, signs of French influence appear in English



furniture, but the tradition of structural fitness and dignity of design was preserved through the great architectural age of Wren and Gibbs, and lasted till the latter half of the eighteenth century. If that century was not particularly inspired, it at least understood consummate workmanship. The average of technical skill in the handicrafts was far in advance of the ordinary trade work of the present day. Some curious evidence of the activity prevailing in what are called the minor arts, may be found in "The Laboratory and School of Arts," a small octavo volume published in 1738. The work of this period furnishes a standing instance of the value of tradition. By the beginning of the eighteenth century a school of carvers had grown up in England who could carve, with absolute precision and without mechanical aids, all such ornament as egg and tongue work, or the acanthus, and other conventional foliage used for the decoration of the mouldings of doors, mantelpieces, and the like. Grinling Gibbons is usually named as the founder of this school, but Gibbons was himself trained by such men as



Wren and Gibbs, and for the source from which this work derives the real stamp of style, one must go back to the austere genius of Inigo Jones. The importance of the architect, in influencing craftsmen in all such matters as this cannot be overrated. He has, or ought to have, sufficient knowledge of the crafts to settle for the craftsman the all-important points of scale and proportion to the rest of the design; and this is just one of those points in which contemporary architecture, both as regards the education of the architect and current practice, is exceedingly apt to fail. Sir William Chambers and the brothers Adam were the last of the architects before the cataclysm of the nineteenth century who made designs for furniture with any degree of skill.

In the latter half of the eighteenth century occur the familiar names of Chippendale, Heppelwhite, and Sheraton, and if these excellent cabinet-makers did a tenth of the work with which the dealers credit them, they must each have had the hundred hands of Gias. The rosewood furniture inlaid with arabesques in thin flat brass, and made by Gillow at the end of the



last century, is perhaps the last genuine effort in English furniture, though the tradition of good work and simple design died very hard in old-fashioned country places. The mischief began with the ridiculous mediævalism of Horace Walpole, which substituted amateur fancy for craftsmanship and led in the following century to the complete extinction of any tradition whatever. The heavy attempts at furniture in the Greek style which accompanied the architecture of Wilkins and Soane were as artificial as this literary Gothic, and the two resulted in the chaos of art which found its expression in the great Exhibition of 1851.

Three great qualities stamped the English tradition in furniture so long as it was a living force ; steadfastness of purpose, reserve in design, and thorough workmanship. Take any good period of English furniture and one finds certain well-recognized types consistently adhered to throughout the country. There is no difficulty in grasping their general characteristics, whereas the very genius of classification could furnish no clue to the labyrinth of nineteenth century design. The men of these earlier times made



no laborious search for quaintness, no disordered attempt to combine the peculiarities of a dozen different ages. One general type was adhered to because it was the legacy of generations, and there was no reason for departing from such an excellent model. The designers and the workmen had only to perfect what was already good, they made no experiments in ornament, but used it with nice judgment, and full knowledge of its effect. The result was that instead of being forced and unreasonable, their work was thoroughly happy, one cannot think of it as better done than it is.

The quality of reserve and sobriety is even more important. As compared with the later developments of the Renaissance on the Continent, English furniture was always distinguished by its simplicity and self-restraint. Yet it is this very quality which is most conspicuously absent from modern work. As a people we rather pride ourselves on the resolute suppression of any florid display of feeling, but art in this country is so completely divorced from every-day existence, that it never seems to occur to an Englishman to import some of



this fine insular quality into his daily surroundings.

It has been reserved for this generation to part company with the tradition of finished workmanship. Good work of course can be done, but it is exceedingly difficult to find the workman, and the average is bad. We have nothing to take the place of the admirable craftsmanship of the last century, which included not only great manual skill, but also an assured knowledge of the purpose of any given piece of furniture, of the form best suited for it, and the exact strength of material necessary, a knowledge which came of long familiarity with the difficulties of design and execution, which never hesitated in its technique, which attained a rightness of method so complete as to seem inevitable. Craftsmanship of this order hardly exists nowadays. It is the result of tradition, of the labour of many generations of cunning workmen.

Lastly, as the complement of these lapses on the part of the craftsman, there has been a gradual decadence in the taste of the public. Science and mechanical ingenuity have gone far to destroy the art of the handicrafts.



Art is a matter of the imagination, and of the skill of one's hands—but the pace nowadays is too much for it. Certainly from the sixteenth to the eighteenth century a well-educated English gentleman had some knowledge of the arts, and especially of architecture, the Earl of Burlington even designed important buildings, though not with remarkable success; but at any rate educated people had some insight into the arts, whether inherited or acquired. Nowadays good education and breeding are no guarantee for anything of the sort, unless it is some miscellaneous knowledge of pictures. Few people, outside the artists, and not too many of them, give any serious attention to architecture and sculpture, and consequently an art such as furniture, which is based almost entirely upon these, is hardly recognized by the public as an art at all. How much the artist and his public re-act upon each other is shown by the plain fact that up to the last few years they have steadily marched down hill together, and it is not very certain that they have yet begun to turn the corner. That our English tradition was once a living



thing is shown by the beautiful furniture, purely English in design and execution, still to be seen in great houses and museums, but it is not likely that such a tradition will spring up again till the artists try to make the unity of the arts a real thing, and the craftsman grows callous to fashion and archæology, and the public resolutely turns its back on what is tawdry, and silly.

REGINALD T. BLOMFIELD.

#### IV. CARPENTER'S FURNITURE.

Although it requires a far search to gather up examples of furniture really representative in this kind, and not mere makeshifts for a supposed better, this is not intended as an historic retrospect, but rather to gain a point of view for a prospect into the more ideal where furniture no longer is bought to look expensively useless in a boudoir, but serves every-day and common-place need, such as must always be the wont, where the



more part of men work, and exchange in some sort life for life.

The best present day example is the deal table in those last places to be vulgarized, farm-house or cottage kitchen. Candlesticks and a brass pestle and mortar on the mantel-shelf, some field flowers in a mug, plates set with a clatter on the board—white and quite soft from many scrubblings: the butter fresh as grass in May—the kindly look of hospitality, and the art of it all, especially scrubbing and butter-making, are infinitely expressive and delightful, and this, not oil paintings in frames, is really art.

In the middle ages things as simply made as a kitchen table, mere carpenter's framings, were decorated to the utmost stretch of the imagination by means simple and rude as their construction. Design, indeed, really fresh and penetrating, co-exists it seems, only with simplest conditions.

Simple, serviceable movables fall into few kinds; the box, cupboard, and table, the stool, bench, and chair. To take the box only, once the most frequent and useful of all, and beautiful too, now never made as furniture. Often it was seat, coffer, and table in



## 48 *Of Carpenters' Furniture.*

one, with chequers inlaid on the top for chess. There are a great number of these in England as early as the thirteenth century. One type of construction, perhaps the earliest, is to clamp the woodwork together and beautifully decorate it by branching, foliated, and flowering iron-work. Another kind was ornamented by a sort of butter print patterning, cut into the wood in ingenious fillings to squares and circles, which you can imitate by drawing the intersecting lines the compasses seem to make of their own will in a circle, and cutting down each space to a shallow V, and this, simple carpenter's work, not yet carving, is especially identified with chests. The same kind of work was, and is still, done in Iceland and Norway, the separate compartments often brightly painted into a mosaic of colour: or patterns of simple scroll work were made out in incised line and space. In Italy this charming art of incising was carried much further in the *cassoni*, the fronts of which, broad planks of cypress wood, are often romantic with quite a tapestry of kings, and ladies, beasts, birds, and foliage cut in outline, with a knife,



and punched dots, the spaces being filled with a coloured mastic like sealing-wax. Panelling, rough inlaying in the solid: carving and painting, of course, and casing with repoussé or pierced metal, or covering with leather incised into designs, and making out patterns with nail heads, were all methods of decoration used by the maker of boxes: other Italian examples, and those not the least stately, had no other ornament than the purfelling at the edges formed by ingeniously elaborate dove-tails fitting together like a puzzle and showing a pattern like an inlay.

When people work naturally, it is as wearisome and unnecessary often to repeat the same design as to continually paint the same picture. Design comes by designing. On the one hand all is tradition carefully and continuously shaping the object to fill its use, on the other spontaneous and eager excursions into the limitless fields of beautiful device. Where construction and form are thus the result of a long tradition undisturbed by fashion, it is always absolutely right as to use and distinctive as to beauty, the construction being not



only visible, but one with the decoration. Take a present day survival, the large country cart, the body shaped like the waist of a sailing ship, and every rail and upright unalterably logical, and then decorated by quaint chamferings, the facets of which are made out in brightest paint. Or look at an old table, always with stretching rails at the bottom and framed together with strong tenons and cross pins into turned posts, but so thoughtfully done that every one is original and all beautiful. Turning, a delightful old art, half for convenience, half for beauty, itself comes down to us from long before the Conquest.

The great charm in furniture of the simplest structure may best be seen in old illuminated manuscripts: where a chest, a bench, and against the wall a cupboard, the top rising in steps where are set out tall "Venice glasses," or a "garnish" of plate under a tester of some bright stuff, make up a whole of fairy beauty in the frank simplicity of the forms and the innocent gaiety of bright colour. Take the St. Jerome in his studies of Dürer or Bellini, and compare the dignity of serene and satisfying order with the



most beautifully furnished room you know; how vulgar our *good taste* appears and how foreign to the end of culture—Peace.

From what remains to us, and records, we know that the room, the hangings and the furniture were patterned all over with things of meaning: the field *semé* with scattered flowers and inscriptions—Violets and the words “bonne pensée,” or lilies and “pax”: cyphers and initials, badges and devices, or whatever there be of suggestion and mystery: angels and vases of lilies, or incense pots. Everything “green like a curtain” as the old accounts have it, or vermillion and white, like some painted chairs at Knole. Or fancy a bed with the underside of the canopy having an Annunciation or spreading trellis of roses, and the chamber like that in thirteenth century romance:

“N’a el monde beste n’oïsel  
Qui n’i soit ovré à cisel,”

If we would know how far we are from the soul of art, we have but to remember that all this, the romance element in design, the joy in life, nature, and colour, which in one past



## 52 *Of Carpenters' Furniture.*

development we call Gothic, and which is ever the well of beauty undefiled, is not now so much impossible of attainment, as entirely out of range with our spirit and life, a felt anachronism and affectation.

All art is sentiment embodied in form. To find beauty we must consider what really gives us pleasure—pleasure, not pride, and show our unashamed delight in it—"and so, when we have leisure to be happy and strength to be simple we shall find Art again"—the art of the workman.

W. R. LETHABY.

## V. OF DECORATED FURNITURE.

Decorated or "sumptuous" furniture is not merely furniture that is expensive to buy, but that which has been elaborated with much thought, knowledge and skill. Such furniture cannot be cheap, certainly, but the real cost of it is sometimes borne by the artist who produces rather than by the man who may happen to buy it. Furniture on



which valuable labour is bestowed may consist of large, standing objects which, though actually movable, are practically fixtures, such as cabinets, presses, sideboards of various kinds, monumental objects; chairs, tables of convenient shapes; stands for lights and other purposes; coffers, caskets, mirror and picture frames; numberless small convenient utensils — bellows, napkin presses, bootjacks, salt boxes, knifeboards, nut-crackers, cake and candle moulds, etc. Here we can but notice one of the classes of things which most absorb the energies of artists of every degree and order in their construction or decoration.

Cabinets seem to have been so named as being little strongholds—"offices" of men of business for stowing papers and documents in orderly receptacles. They are secured with the best locks procurable. They contain, in many cases, secret drawers and cavities, hidden from all eyes but those of the owner. Nor are instances wanting of owners leaving no information on these matters to their heirs, so that casual buyers sometimes come in for a windfall, or such a catastrophe as befell the owner of Richard the Third's bed.



## 54 *Of Decorated Furniture.*

This ingenuity of construction was carried to the greatest perfection a hundred years ago in France. Cabinets of those days, "bureaux," answering in general arrangement to the bureaux of our own country, in two stages or divisions, one three feet from the floor, and a second over. We in England constructed them over a chest of drawers.

Ingenuity of construction in a complicated piece of furniture must certainly be counted as one of its perfections. Without expecting any high attainments in this line, it is to be remembered that excellent wood construction with well-seasoned woods, properly understood as to shrinkage and as to the relations between one kind of timber and another in these respects, is no small merit. Some old English furniture is to be met with in the construction of which wood only is used; the morticing admirable; the boards, used to hold ends and divisions together from end to end, strained and secured by wedges that turn on pivots, etc. Furniture of this kind can be taken to pieces and set up, resuming proper rigidity *toties quoties*.

To look at the subject historically,



it seems that the cabinet, dresser or sideboard, is a chest set on legs, and that the "press," or cupboard (closet, not proper *cup*-board) takes the place of the panelled recess closed by doors, sometimes ingeniously hidden in the construction of a panelled room. The front of the elevated chest is hinged, and flaps down, while the lid is a fixture ; the interior is more complicated than that of the chest, as its subdivisions are more conveniently reached.

Before leaving this part of the subject, it is worth notice that the architectural, or rather architectonic, character seems to have deeply impressed the makers of cabinets when the chest-type had gradually been lost. Italian, German, English, and other cabinets are often found representing a church front or a house front, with columns, doors, sometimes ebony and ivory pavements, etc.

Next as to methods of decoration. The kind which deserves our first attention is that of sculpture. Here, undoubtedly, we must look to the Italians as our masters and to that admirable school of wood carving which maintained itself so long in Flanders ; with an Italian grace grafted on the in-



genuity, vigour and playfulness of a northern race. Our English carvers, admirable craftsmen during the fifteenth and sixteenth centuries, seem to have been closely allied with the contemporary Flemings. Fronts of cabinets, dressers, chimney-pieces, etc., were imported from Belgium, and were made up by English joiners with panelling, supplemented with carving where required, for our great houses. But the best Italian carving remains on chests and chest fronts.

Some of these chests are toilet chests; some have formed *wall-seats*, laid along the sides of halls and galleries to hold hangings, etc., when the house was empty, and have served as seats or as "*monumental*" pieces when company was received.

As the chest grew into the cabinet, or bureau, or dresser, great attention was paid to the supports. It need hardly be pointed out that, for the support of seats, tables, etc., animals, typical of strength or other qualities—the lion or the sphinx, the horse, sometimes the slave—have been employed by long traditional usage. It is not necessary to ask why. And carvers of wood have not failed to give full



attention to the use and decoration of conventional supports to the furniture now under discussion. They are made to unite the central mass to a shallow base, leaving the remaining space open. Knee-hole tables are of later date, and not often the object of the sculptor's efforts.

Next to sculptured decoration comes incrustated. The most costly kinds of material, precious stones, such as lapis lazuli, agate, rare marbles, etc., have been employed on furniture surfaces. But the work is rather that of the lapidary than of the cabinet-maker. It is very costly, and seems to have been confined, in fact, to the factories kept up in Italy, Russia, and other states, at Government expense. We do not produce them in this country; and the number of such objects is probably limited wherever we look for them.

Incrustation of precious woods is a more natural system of wood decoration. Veneered wood, which is laid on a roughened surface with thin glue, at immense pressure, if well made, is very long lived. The woods used give a coloured surface, and are polished so as to bring the colour fully out, *and*



to protect the material from damp. In fine examples the veneers form little pictures, or patterns, either by the arrangement of the grain of the pieces used, so as to make pictorial lines by means of the grain itself, or by using woods of various colours.

A very fine surface decoration was invented, or carried to perfection by André Charles Boule, for Louis XIV. It is a veneer of tortoiseshell and brass, with occasional white metal. An important element in Boule decoration is noticeable in the chiselled angle mounts, lines of moulding, claws, feet, etc., all of which are imposed, though they have the general character of metal angle supports. In fact, the tortoiseshell is held by glue, and the metal by fine nails of the same material, the heads of which are filed down. Incrustation, or *marquetry* of this kind is costly, and most of it is due to the labours of artists and craftsmen employed by the kings of France at the expense of the Government.

Now as to the way in which sculptors, or incrusters, should dispose of their decoration, and the fidelity to nature which is to be expected of them,



whether in sculpture or wood mosaic, *i.e.*, wood painting. First, we may suppose, they will concentrate their more important details in recognizable divisions of their pieces, or in such ways that a proportion, and rhythm shall be expressed by their dispositions of masses and fine details—their figures in central panels, on angles or dividing members—some plain surface to set off their decorative detail—and that the contours of *running* mouldings shall not be lost sight of by the carver. But how far is absolute natural truth, even absolute obedience to the laws of his art *in every particular of his details*, to be expected from the artist? We cannot doubt that such absolute obedience is sometimes departed from intentionally and with success. All Greek sculpture is not always in this absolute order. Statues are conventionalized, decorative scrolls exaggerated, figures turned into columns for good reasons, and in the result successfully. In furniture, as in architecture, carved work or incrustation is not *free*, but is in *service*; and compromises with verisimilitude to nature, even violence, may sometimes be required on details in the interests of the entire structure.



## 60 *Of Decorated Furniture.*

Next let a word or two be reserved for Painted Furniture. Painting has been employed on furniture of all kinds at many periods. The ancients made theirs of bronze, or of ivory, carved or inlaid. In the middle ages wood carving and many kinds of furniture were painted. The coronation chair at Westminster was so decorated. The chest fronts of Delli and other painters are often pictures of great intrinsic merit, and very generally these family chest fronts are valuable records of costumes and fashions of their day. In this country the practice of painting pianoforte cases, chair-backs, table-tops, panels of all sorts, has been much resorted to. Distinguished painters, Angelica Kauffmann and her contemporaries, and a whole race of coach-painters have left monuments of their skill in this line. It must suffice here to recall certain modern examples, *e.g.*, a small dresser, now in the national collections, with doors painted by Mr. Poynter, with spirited figures representing the *Beers* and the *Wines*. The fine piano case painted by Mr. Burne-Jones, another by Mr. Alma Tadema, lastly, a tall clock-case by Mr. Stanhope, which, as well as other promising



examples, have been exhibited by the Arts and Crafts Society.

J. H. POLLEN.

## VI. OF CARVING.

It is not uncommon to see an elaborate piece of furniture, in decorating which it is evident that the carver has had opportunity for the exercise of all his skill, and which, indeed, bears evidence of the most skilful wood-cutting on almost every square inch of its surface, but from the contemplation of which neither an artist nor an educated craftsman can derive any pleasure or satisfaction. This would seem to point to the designer of the ornament as the cause of failure, and the writer of this believes that in such cases it will generally be found that the designer, though he may know everything which he ought to know about the production of designs which shall look well on paper or on a flat surface, has had no experience by actually working at the material, of its difficulties, special capabilities, or limitations.



If at the same time he has had but a limited experience of the difference in treatment necessary for carving which is to be seen at various altitudes, his failure may be taken as sufficiently accounted for.

An idea now prevalent that it is not advisable to make models for wood carving is not by any means borne out by the experience of the writer of this paper.

Models are certainly not necessary for ordinary work, such as mouldings, or even for work in panels when the surfaces are intended to be almost wholly on one plane, but the carved decoration of a panel which pretends to be in any degree a work of art, often depends for its effect quite as much on the masterly treatment of surface planes and the relative projection from the surface of the more prominent parts, as upon the outline. Now there are many men who, though able to carve wood exquisitely, have never given themselves the trouble—or perhaps have scarcely had the opportunity to learn how to read an ordinary drawing. The practice obtains in many carving shops for one or two leading men to rough out (*viz.* shape



out roughly) all the work so far as that is practicable, and the others take it up after them and finish it. The followers are not necessarily less skilful carvers or cutters than the leaders, but have, presumably, less knowledge of form. If then, one wishes to avail oneself of the skill of these men for carrying out really important work, it is much the simpler way to make a model (however rough) which shall accurately express everything one wishes to see in the finished work, and, assuming the designer to be fairly dexterous in the use of clay or other plastic material, a sketch model will not occupy any more of his time than a drawing would.

To put it plainly, no designer can ever know what he ought to expect from a worker in any material if he has not worked in that material himself. If he has carved marble, for instance, he knows the extreme care required in under-cutting the projecting parts of the design, and the cost entailed by the processes necessary to be employed for that purpose. He therefore so arranges the various parts of his design, that wherever it is possible these projecting portions shall



be supported by other forms, so avoiding the labour and cost of relieving (or undercutting) them, and if he be skilful his skill will appear in the fact that his motive in this will be apparent only to experts, while to others the whole will appear to grow naturally out of the design. Moreover he knows that he must depend for the success of this thing on an effect of breadth and dignity. He is not afraid of a somewhat elaborate surface treatment, being aware that nearly any variety of surface which he can readily produce in clay may be rendered in marble with a reasonable amount of trouble.

In designing for the wood-carver he is on altogether different ground. He may safely lay aside some portion of his late dignity and depend almost entirely on vigour of line, the ease with which undercutting is done in this material enabling him to obtain contrast by the use of delicately relieved forms. Here, however, he must not allow the effect in his model to depend in any degree on surface treatment. Care in that respect will prevent disappointment in the finished work.



The most noticeable feature in modern carved surface decoration is the almost universal tendency to overcrowding. It appears seldom to have occurred to the craftsman or designer that decorating a panel, for instance, is not at all the same thing as *covering* it with decoration. Still less does he seem to have felt that occasionally some portions of the ground are much more valuable in the design than anything which he can put on them. Indeed the thoughtful designer who understands its use and appreciates its value, frequently has more trouble with his ground than with anything else in the panel. Also, if he have the true decorative spirit, his mind is constantly on the general scheme surrounding his work and he is always ready to subordinate himself and his work in order that it may enhance, and not disturb this general scheme.

We will suppose, for example, that he has to decorate a column with raised ornament. He feels at once that the outlines of that column are of infinitely more importance than anything which he can put on it, however ingenious or beautiful his design may be. He therefore keeps his



necessary projecting parts as small and low as possible, leaving as much of the column as he can showing between the lines of his pattern. By this means the idea of strength and support is not interfered with, and the *tout ensemble* is not destroyed.

This may seem somewhat elementary to many who will read it. My excuse must be that one sees so many columns in which every vestige of the outline is covered by the carving which has been built round them that the idea of their supporting anything other than their ornament appears preposterous.

There has been no opportunity to do more than glance at such a subject as this in a space so limited, but the purposes of this paper will have been served if it has supplied a useful hint to any craftsman, or if by its means any designer shall have been induced to make a more thorough study of the materials within his reach.

STEPHEN WEBB.



VII. INTARSIA AND INLAID  
WOOD-WORK.

Although decoration by inlaying woods of different colours must naturally have suggested itself in very early times, as soon indeed as there were workmen of skill sufficient for it, the history of this branch of art practically begins in the fifteenth century. It is eminently an Italian art, which according to Vasari had its origin in the days of Brunelleschi and Paolo Uccello ; and it had its birth in a land which has a greater variety of mild close grained woods with a greater variety of colour than northern Europe. By the Italians it was regarded as a lower form of painting. Like all Mosaic, of which art it is properly a branch, it has its limitations ; and it is only so long as it confines itself to these that it is a legitimate form of decoration. Tarsia is at the best one of the minor decorative arts, but when well employed it is one that gives an immense deal of pleasure, and one to which it cannot be denied that the



buildings of Italy owe much of their splendour. Their polished and inlaid furniture harmonizes with the rare delicacy of their marble and mosaic, and goes far towards producing that air of rich refinement and elaborate culture which is to the severer styles and simpler materials of the North what the velvet-robed Senator of St. Mark was to the mail-clad feudal chief from beyond the Alps. As to its durability, the experience of four centuries since Vasari's time has proved that with ordinary care, or perhaps, with nothing worse than mere neglect, Intarsia will last as long as painting. Its only real enemy is damp, as will be readily understood from the nature of the materials and the mode of putting them together. For though in a few instances, when the art was in its infancy, the inlaid pattern may have been cut of a substantial thickness and sunk into a solid ground ploughed out to receive it, this method was obviously very laborious, and admitted only of very simple design, for it is very difficult in this way to keep the lines of the drawing accurately. The recognized way of making Intarsia was, and is, to form both pattern and ground in



thin veneers about  $\frac{1}{16}$  of an inch thick which are glued down upon a solid panel. At first sight this method may appear too slight and unsubstantial for work intended to last for centuries, but it has, in fact, stood the test of time extremely well, when the work has been kept in the dry even temperature of churches and great houses, where there is neither damp to melt the glue and swell the veneer, nor excessive heat to make the wood shrink and start asunder. When these conditions were not observed, of course the work was soon ruined, and Vasari tells an amusing story of the humiliation which befell Benedetto da Majano, who began his career as an *Intarsiatore*, in the matter of two splendid chests which he had made for Matthias Corvinus, from which the veneers, loosened by the damp of a sea voyage, fell off in the royal presence.

The veneers being so thin, it is of course easy to cut through several layers of them at once, and this suggested, or at all events lent itself admirably to the design of the earlier examples, which are generally arabesques symmetrically disposed right and left of a central line. If two dark and



two light veneers are put together, the whole of one panel, both ground and pattern, can be cut at one operation with a thin fret saw; the ornamental pattern drops into the space cut out of the ground, which it, of course, fits exactly except for the thickness of the saw cut, and the two half patterns thus filled in are "handed" right and left, and so complete the symmetrical design. The line given by the thickness of the saw is then filled in with glue and black colour so as to define the outline, and additional saw cuts are made or lines are engraved, and in either case filled in with the same stopping, wherever additional lines are wanted for the design. It only remains to glue the whole down to a solid panel, and to polish and varnish the surface, and it is then ready to be framed into its place as the back of a church stall, or the lining of a courtly hall, library, or cabinet.

It was thus that the simpler Italian Intarsia was done, such as that in the dado surrounding Perugino's Sala del Cambio in his native city, where the design consists of light arabesques in box or some similar wood on a walnut



ground, defined by black lines just as I have described.

But like all true artists the Intarsiatore did not stand still. Having successfully accomplished simple outline and accurate drawing, he was dissatisfied until he could carry his art further by introducing the refinement of shading. This was done at different times and by different artists in a variety of ways; either by inlaying the shadow in different kinds of woods, by scorching it with fire, or by staining it with chemical solutions. In the book desks of the choir at the Certosa or Charterhouse of Pavia, the effect of shading is got in a direct but somewhat imperfect way by laying strips of different coloured woods side by side. Each flower or leaf was probably built up of tolerably thick pieces of wood glued together in position, so that they could be sliced off in veneers and yield several flowers or leaves from the same block, much in way of Tunbridge Wells ware, though the Italian specimens are, I believe, always cut *with* the grain and not across it. The designs thus produced are very effective at a short distance, but the method is, of course,



suitable only to bold and simple conventional patterns.

The panels of the high screen or back to the stalls at the same church afford an instance of a more elaborate method. These splendid panels which go all round the choir contain each a three-quarter length figure of a saint. Lanzi deservedly praises them as the largest and most perfect figures of *tarsia* which he had seen. They date from 1486, and were executed by an Istrian artist, Bartolommeo da Pola, perhaps from the designs of Borgognone. The method by which their highly pictorial effect is produced is a mixed one, the shading being partly inlaid with woods of different colours, and partly obtained by scorching the wood with fire or hot sand in the manner generally in use for marqueterie at the present day. The inexhaustible patience as well as the fertility of resource displayed by Messer Bartolommeo is astonishing. Where the saw cut did not give him a strong enough line he has inlaid a firm line of black wood, the high lights of the draperies are inlaid in white, the folds shaded by burning, and the flowing lines of the curling hair are all



inlaid, each several tress being shaded by three narrow strips of gradated colour following the curved lines of the lock to which they belong. When it is remembered that there are some forty or more of these panels, each differing from the rest, the splendour as well as the laborious nature of the decoration of this unrivalled choir will be better understood.

Of all the examples of pictorial Intarsia the most elaborate are perhaps those in the choir stalls of Sta. Maria Maggiore in Bergamo. They are attributed to Gianfrancesco Capo di Ferro, who worked from the designs of Lotto, and was either a rival or pupil of Fra Damiano di Bergamo, a famous master of the art. They consist of figure subjects and landscapes on a small scale, shaded with all the delicacy and roundness attainable in a tinted drawing, and certainly show how near Intarsia can approach to painting. Their drawing is excellent and their execution marvellous; but at the same time one feels that, however one may admire them as a *tour de force*, the limitations of good sense and proper use of the material have been reached and overstepped. When



the delicacy of the work is so great that it requires to be covered up or kept under glass, it obviously quits the province of decorative art ; furniture is meant to be used, and when it is too precious to be useable on account of the over-delicate ornament bestowed upon it, it must be admitted that the ornament is out of place, and, therefore, bad art.

The later Italian Intarsia was betrayed into extravagance by the dexterity of the craftsman. The temptation before which he fell was that of rivalling the painter, and as he advanced in facility of technique, and found wider resources at his command, he threw aside not only those restraints which necessity had hitherto imposed, but also those which good taste and judgment still called him to obey. In the plain unshaded arabesques of the Sala del Cambio, and even in the figure panels of the Certosa the treatment is purely decorative ; the idea of a plain surface is rightly observed, and there is no attempt to represent distance or to produce illusory effects of relief. Above all, the work is solid and simple enough to bear handling ; the stalls may be sat in, the desks may



be used for books, the doors may be opened and shut, without fear of injury to their decoration. Working within these limits the art was safe, but they came in time to be disregarded, and in this as in other branches of art, the style was ruined by the over-ingenuity of the artists. Conscious of their own dexterity, they attempted things never done before with means quite unsuited to the purpose, and with the sole result that they did imperfectly and laboriously with their wooden veneers, their glue-pot, and their chemicals, what the painter did with crayon and brush perfectly and easily. Their greatest triumphs after they began to run riot in this way, however interesting as miracles of dexterity, have no value as works of art in the eyes of those who know the true principles of decorative design; while nothing can be much duller than the elaborate playfulness of the intarsiatore who loved to cover his panelling with sham book-cases, birds in cages, guitars, and military instruments in elaborate perspective.

It would take too long to say much about the art in its application to furniture, such as tables, chairs,



cabinets, and other moveables, which are decorated with inlay that generally goes by the French name of *marqueterie*. *Marqueterie* and *Intarsia* are the same thing, though from habit the French title is generally used when speaking of work on a smaller scale. And as the methods and materials are the same, whether used on a grand or a small scale, so the same rules and restraints apply to both classes of design, and can no more be infringed with impunity on the door of a tall clock case than on the doors of a palatial hall of audience. Nothing can be a prettier or more practical and durable mode of decorating furniture than *marqueterie* in simple brown, black, yellow, and white; and when used with judgment there is nothing to forbid the employment of dyed woods; while the smallness of the scale puts at our disposal ivory, mother-of-pearl, and tortoiseshell, materials which in larger works are naturally out of the question. Nothing, on the other hand, is more offensive to good taste than some of the overdone *marqueterie* of the French school of the last century, with its picture panels, and naturalesque figures,



flowers, and foliage, straggling all over the surface, as if the article of furniture were merely a vehicle for the cleverness of the marqueterie cutter. Still worse is the modern work of the kind, whether English or foreign, of which so much is turned out nowadays that it is hopelessly pretentious and vulgar, in which the aim of the designer seems to have been to cover the surface as thickly as he could with flowers and festoons of all conceivable colours, without any regard for the form of the thing he was decorating, the nature of the material he was using, or the graceful disposition and economy of the ornament he was contriving.

T. G. JACKSON.

## VIII. WOODS AND OTHER MATERIALS.

The woods in ordinary use by cabinet makers may be divided broadly into two classes, viz., those which by their strength, toughness, and other qualities are suitable for construction,



and those which by reason of the beauty of their texture or grain, their rarity, or their costliness, have come to be used chiefly for decorative purposes—veneering or inlaying. There are certainly several woods which combine the qualities necessary for either purpose, as will be noticed later on. At present the above classification is sufficiently accurate for the purposes of this paper. The woods chiefly used in the construction of cabinet work and furniture are oak, walnut, mahogany, rosewood, satin wood, cedar, plane, sycamore.

The oak has been made the standard by which to measure all other woods for the qualities of strength, toughness, and durability. There are said to be nearly fifty species of oak known, but the common English oak possesses these qualities in a far greater degree than any other wood. The latter is, however, very cross grained and difficult to manage where delicate details are required, and its qualities recommend it to the carpenter rather than to the furniture maker, who prefers the softer and straight-grained oak from Turkey or wainscot from Holland, which in addition to being more



easily worked and taking a higher finish, is not so liable to warp or split.

There is also a species called white oak which is imported into this country from America, and is largely used for interior fittings and cabinet making. It is not equal to the British oak in strength or durability, and it is inferior to the wainscot in the beauty of its markings. The better the quality of this oak the more it shrinks in drying.

Walnut is a favourite wood with the furniture maker, as well as the carver, on account of its even texture and straight grain. The English variety is of a light greyish brown colour, which colour improves much by age under polish. That from Italy has more grey in it, and though it looks extremely well when carved is less liked by carvers on account of its brittleness. It is but little liable to the attacks of worms. In the English kind, the older (and therefore, generally speaking, the better) wood, may be recognized by its darker colour.

Of mahogany, there are two kinds, viz., those which are grown in the islands of Cuba and Jamaica, and



in Honduras. The Cuba, or Spanish mahogany, is much the harder and more durable, and is, in the opinion of the writer, the very best wood for all the purposes of the cabinet or furniture maker known to us. It is beautifully figured, takes a fine polish, is not difficult to work, when its extreme hardness is taken into account, and is less subject to twisting and warping than any other kind of wood. It has become so costly of late years, however that it is mostly cut into veneers, and used for the decoration of furniture surfaces.

Honduras mahogany, or, as cabinet makers call it, "Bay Wood," is that which is now in most frequent demand for the construction of the best kinds of furniture and cabinet work. It is fairly strong (though it cannot compare in that respect with Cuba or rosewood) works easily, does not shrink, resists changes of temperature without alteration, and holds glue well, all of which qualities specially recommend it for the purposes of construction where veneers are to be used. Many cabinet makers prefer to use this wood for drawers, even in an oak job.

Rosewood is one of those woods used



indifferently for construction or for the decoration of other woods. Though beautiful specimens of grain and figure are often seen, its colour does not compare with good specimens of Cuba veneer. Its purple tone (whatever stains are used) is not so agreeable as the rich, deep, mellow browns of the mahogany; nor does it harmonize so readily with its surroundings in an ordinary room. It has great strength and durability and is not difficult to work. Probably the best way to use it constructively is in the making of small cabinets, chairs, etc., that is if one wishes for an appearance of lightness with real strength. The writer does not here offer any opinion as to whether a piece of furniture, or indeed anything else, should or should not look strong when it really is so.

Satin wood, most of which comes from the West India islands, is well known for its fine lustre and grain, as also for its warm colour, which is usually deepened by yellow strain. It is much used for painted furniture, and the plain variety is liked by the carver.

Cedar is too well known to need any description here. It is commonly



believed that no worm will touch it, and is therefore greatly in demand for the interior fitting of cabinets, drawers, etc. It is a straight-grained wood and fairly easy to work though liable to split. It is impossible in a short paper like the present to do more than glance at a few of the numerous other woods in common use. Ebony has always been greatly liked for small or elaborate caskets or cabinets, its extreme closeness of grain and hardness enabling the carver to bring up the smallest details with all the sharpness of metal work.

Sycamore, beech, and holly are frequently stained to imitate walnut, rosewood, or other materials; of these the first two are used constructively, but the latter, which takes the stain best, is nearly all cut into veneer, and, in addition to its use for covering large surfaces, forms an important element in the modern marquetry decorations.

Bass wood, on account of its softness and the facility with which it can be stained to any requisite shade, is extensively used to imitate other woods in modern furniture of the cheaper sort. It should, however, never be used for furniture at all as it has



(as a cabinet maker would say) no "nature" in it, and in the result there is no wear in it.

Other woods, coming under the second category, as amboyna, coromandel, snakewood, orange wood, thuyer, are all woods of a beautiful figure, which may be varied indefinitely by cutting the veneers at different angles to the grain of the wood, and the tone may also be varied by the introduction of colour into the polish which is used on them. Coromandel wood is one of the most beautiful of these, but it is not so available as it would otherwise be on account of its resistance to glue. Orange wood, when not stained, is very wasteful in use, as the natural colour is confined to the heart of the tree.

Silver, white metal, brass, etc., are cut into a veneer of tortoise-shell or mother-of-pearl, producing a decorative effect which, in the opinion of the writer, is more accurately described as "gorgeous" than "beautiful."

There are many processes and materials used to alter or modify the colour of woods and to "convert" one wood into another. Oak is made



dark by being subjected to the fumes of liquid ammonia, which penetrates it to almost any depth. Ordinary oak is made into brown oak by being treated with a solution of chromate of potash (which is also used to convert various light woods into mahogany, etc.). Pearlash is used for the same purpose, though not commonly. For converting pear tree, sycamore, etc., into ebony, two or more applications of logwood chips, with an after application of vinegar and steel filings are used.

A good deal of bedroom and other furniture is enamelled, and here the ground is prepared with size and whiting, and this is worked over with flake white, transparent polish and bismuth. But by far the most beautiful surface treatment in this kind are the lacquers, composed of spirit and various gums, or of shellac and spirit into which colour is introduced.

STEPHEN WEBB.



## B. OF EMBROIDERY.

### I. OF MODERN EMBROIDERY.

If we wish to arrive at a true estimate of the value of modern embroidery we must examine the work being sold in the fancy-work shops, illustrated in ladies' newspapers or embroidered in the drawing-rooms of to-day, and consider in what respect it differs from the great old work such as that exhibited in the South Kensington Museum.

The old embroidery and the modern differ widely—in design, in colour and in material ; nor would any deny that a very large proportion of modern work is greatly inferior to that of past times.

What, then, are the special characteristics of the design of the present day ?

Modern design is frequently very naturalistic, and seems rather to seek after a life-like rendering of the object to be embroidered than the decoration of the material to be ornamented.

Another thing that may be noted



about modern designs is that they are often not well suited to the requirements of embroidery. This is probably because many of the people who design for embroidery do not understand it. Very often a design that has been made for this purpose would have been better suited to a wall paper, a panel of tiles, or a woven pattern. The designer should either be also an embroiderer or have studied the subject so thoroughly as to be able to direct the worker, for the design should be drawn in relation to the colours and stitches in which it is to be carried out.

The more, indeed, people will study the fine designs of the past, and compare with them the designs of the art-needlework of the present, the more they will realize that, where the former is rich, dignified and restrained, obedient to law in every curve and line, the latter is florid, careless, weak, and ignores law. And how finished that old embroidery was, and full! No grudging of the time or the labour spent either on design or needlework; no scamping, no mere outlining. Border within border we often see, and all the space within covered up to the edges and



into the corners. Contrast with this very much of our modern work. Let us take as an example one piece that was on view this summer at a well-known place in London where embroidery is sold. It is merely a type of many others in many other places. This was a three-fold screen made of dark-red brown velveteen. All over it run diagonal crossing lines coarsely worked in light silk, to imitate a wire trellis, with occasional upright supports worked in brown wool, imitating knotty sticks. Up one side of this trellis climbs a scrambling mass of white clematis, one spray wandering along the top, falls a little way down the other side. Thus a good part of the screen is bare of embroidery, except for the trellis. Naturalism could not go much further, design is almost absent, and the result is feeble and devoid of beauty.

If we turn now to material, we shall find that embroidery, like some other arts, depends much for its excellence on the minor crafts which provide it with material; and these crafts supplied it with better material in former times than they do now. A stuff to be used as a ground for embroidery should



have endless capacities for wear. This was a quality eminently possessed by hand-spun and hand-woven linen, which, with its rounded and separate thread, and the creamy tint of its partial bleaching, made an ideal ground for embroidery. Or if silk were preferred the silks of past centuries were at once thick, firm, soft and pure, quite free from the dress or artificial thickening, by whose aid a silk nowadays tries to look rich when it is not. The oatmeal cloth, diagonal cloth, cotton-backed satin, velveteen and plush, so much used now, are very inferior materials as grounds for needlework to the hand-loom linens and silks on which so large a part of the old embroidery remaining to us was worked. And so very much of the beauty of the embroidery depends on the appropriateness of the material.<sup>1</sup> Cloth, serge and plush are not appropriate; embroidery never looks half so well on them as on silk and linen.

It is equally important that the thread, whether of silk, wool, flax, or metal should be pure and as well made as it can be, and, if dyed, dyed

<sup>1</sup> But cf. I, of Materials.



with colours that will stand light and washing. Most of the silk, wool, and flax thread sold for embroidery are not as good as they should be. The filoselles and crewels very soon get worn away from the surface of the material they are worked on. The crewels are made of too soft a wool, and are not twisted tight enough, and the filoselles, not being made of pure silk, should never be used at all, pretty and soft though their effect undoubtedly is while fresh. Though every imaginable shade of colour can be produced by modern dyers, the craft seems to have been better understood by the dyers of times not very long past, who, though they may not have been able to produce so many shades, could dye colours which would wash and did not quickly fade, or when they faded merely lost some colour, instead of changing colour, as so many modern dyes do. The old embroidery is worked with purer and fewer colours; now all kinds of dull intermediate tints are used of gold, brown, olive, and the like, which generally fade rapidly and will not wash. Many people, admiring old embroidery and desiring to



make their new work look like it at least in colour, will use tints as faint and delicate as the faded old colours, forgetting that in a few years their work will be almost colourless. It is wiser to use strong good colours, for a little fading does not spoil but almost improves them.

So we see that many things combine to render embroidery as fine as that of the past difficult of production, and there is nothing more against it than machinery, which floods the market with its cheap imitations, so that an embroidered dress is no longer the choice and rare production it once was ; the machine-made imitation is so common and so cheap that a refined taste, sick of the vulgarity of the imitation, cares little even for the reality, and seeks refuge in an unornamented plainness. The hand-worked embroidery glorified and gave value to the material it was worked on. The machine-work cannot lift it above the common-place. When will people understand that the more ornament is slow and difficult of production the more we appreciate it when we have got it, that it is because we know that the thought of a human brain and the



skill of a human hand went into every stroke of a chisel, every touch of a brush, or every stitch placed by the needle that we admire, enjoy and wonder at the statue, the picture, or the needlework that is the result of that patience and that skill ; and that we do not care about the ornament at all, and that it becomes lifeless always, and often vulgar, when it has been made at little or no cost by a machine which is ready at any moment to produce any quantity more of the same thing. All ornament and pattern was once produced by hand only, therefore it was always rare and costly and was valued accordingly. Fashions did not change quickly. It was worth while to embroider a garment beautifully, for it would be worn for years, for a life-time perhaps ; and the elaborately worked counterpane would cover the bed in the guest-chamber for more than one generation.

These remarks must be understood to apply to the ordinary fancy-work and so-called "art-needlework" of the present day. Twenty years ago there would have been no ray of light in the depths to which the art of embroidery had fallen. Now for some



years steady and successful efforts have been made by a few people to produce once more works worthy of the past glories of the art. They have proved to us that designers can design and that women can execute fine embroidery, but their productions are but as a drop in the ocean of inferior and valueless work.

MARY E. TURNER.

## II. MATERIALS.

Almost every fabric that is good of its kind, is suitable for a ground for needlework, and any thread of silk, linen, cotton, or wool, is suitable for laying on a web, with the purpose of decorating it. Yet these materials should not be wedded indiscriminately, every surface requiring its peculiar treatment; a loose woollen fabric, for example, being best covered with wool-work, rather than with silk. Not that it is necessary to work in linen thread on linen ground, in silk on silk ground, and so forth; silk upon linen, silk on canvas, wool on linen,



are legitimate, because suitable combinations ; it being scarcely necessary to note that linen or wool threads should not be used on silk surface, as to place the poorer on the richer material would be an error in taste. Gold thread and precious stones will of course be reserved for the richer grounds, and the more elaborate kinds of work.

A plain or a figured (damask) silk can be employed as a ground for needlework, the broken surface of a good damask sometimes enriching and helping out the design. If work is to be laid directly on silk ground, it should be rather open and light in character ; if wanted in closer stitches, the principal forms are usually done on a canvas or linen backing, which is then cut out and "applied" to the final silk ground, the design being carried on and completed by lighter work of lines and curves, and the enrichment of gold thread, and sometimes even precious stones. These two methods are a serious and dignified form of embroidery, and were often used by the great mediæval embroiderers on a rich figured or damask silk, and sometimes on plain



silk, and sometimes on a silky velvet. It is not easy to procure absolutely pure "undressed" silk now, and pliable silk velvet of a suitable nature still more difficult. Satin is, to my thinking, almost too shiny a surface for a ground, but it may, occasionally, be useful for small work. A sort of imitation called "Roman satin" is sometimes employed on account of its cheapness and effectiveness, I suppose, as it can't be for its beauty; the texture, when much handled, being woolly and unpleasant. No one taking trouble to procure choice materials will think of making use of it.

Floss silk lends itself particularly to the kind of needlework we are speaking of; there is no twist on it, the silk is pure and untouched, if properly dyed has a soft gloss, and a yielding surface that renders it quite the foremost of embroidery silks, though its delicate texture requires skilful handling. But avoid silks that profess to be floss with the difficulty in handling removed. If the old workers could use a pure untwisted floss, surely we can take the trouble to conquer the difficulty and do the same. Twisted silk, if used on a



silk ground, should, I think, be rather fine ; if thick and much twisted, it stands out in relief against the ground and gives a hard and ropy appearance. I am, in fact, assuming that work on so costly a material as pure thick silk is to be rather fine than coarse. Gold and silver thread is much used with silk, but it is almost impossible to keep the silver from tarnishing. Ordinary gold passing, which consists of a silver thread *gilt* wound round silk, is also apt to tarnish, and should always be lacquered before using ; a rather troublesome process to do at home, as the gold has to be unwound and brushed over with the lacquer, and should be dried in a warm room free from damp, or on a hot sunny day. Japanese paper-gold is useful, for the reason that it does not tarnish, though in some ways it is more troublesome to manage than the gold that can be threaded in a needle and passed through the material. It consists, like much of the ancient gold thread, of a gilded strip of paper wound round silk, the old gold being gilded vellum, when not the flat gold beaten out thin (as, by-the-bye, in many of the Eastern towels made



to-day where the flat tinsel is very cleverly used).

For needlework for more ordinary uses, linen is by far the most pleasing and enduring web. Unlike silk on the one side, and wool on the other, it has scarcely any limitations in treatment, or in material to be used on it. It can be chosen for hangings of a loose large texture, and covered with bold work executed in silk, linen-thread, or wool, or it can be chosen of the finest thread, and covered with minute delicate stitches; it can be worked equally well in the hand, or in a frame, and usually the more it is handled, the better it looks. A thick twisted silk is excellent for big and coarse work on linen, the stitches used being on the same scale, big and bold, and finer silk used sparingly if needed. White linen thread is often the material employed for linen altar cloths, coverlets, etc., and some extremely choice examples of such work are to be seen in our museums, some worked roughly with a large linen thread and big stitches, some with patient minuteness. It is hardly necessary to say how important the design of such work is.



Different qualities of this material will be suggested to the embroideress by her needs ; but, before passing to other things, I should not omit mention of the charming linen woven at Langdale. For some purposes it is very useful, as good linen for embroidering on is not easy to obtain. We have, however, yet to find a web which will resemble the rougher and coarser linens used for old embroideries, rather loosely woven, with a thick glossy thread, and of a heavy yet yielding substance, quite unlike the hard paper-like surfaces of machine-made linens. The Langdale linen is, of course, hand-spun and hand-made, and the flat silky thread gives a very pleasant surface ; but, owing to its price and fine texture, it is not always suitable for the purposes of large hangings. Many fine examples of Persian work (quilts, etc.), are executed on a white cotton ground, neither very fine nor very coarse, entirely in floss silk, a variety of stitches being used, and the brightest possible colours chosen. The cool silky surface of linen, however, commends itself more to us than cotton, each country rightly choosing the materials nearest to hand,



in this as in other decorative arts. Both linen and cotton are good grounds for wool-work, of which the most satisfactory kind is that done on a large scale, with a variety of close and curious stitches within bold curves and outlines.

Canvas and net are open textures of linen or cotton, and can be used either as a ground-work covered entirely with some stitch like the old-fashioned cross-stitch or tent-stitch, or some kindred mechanical stitch, or it can stand as the ground, to be decorated with bright silks. The texture of canvas being coarse, the design for it is chosen on a large scale, and thick silk used ; floss preferably as the glossiest, but a thick twisted silk is almost equally effective, and rather easier to handle. This canvas is used frequently in seventeenth century Italian room-hangings, either in the natural brownish colour, or dyed blue or green, the dye on it giving a dusky neutral colour, which well shows up the richness of the silk.

Of woollen materials, cloth is the king ; though as a ground for needle-decoration, it has its limitations. It forms a good basis for appliqué, the



groups of ornament being worked separately, and laid on the cloth with threads and cords of silk, gold or wool, according to the treatment decided on. Rough serge gives a good surface for large open wool-work. Such work is quickly done, and could be made a very pleasing decoration for walls. See the delightful inventories of the worldly goods of Sir John Fastolf in the notes to the Paston letters, where the description of green and blue worsted hangings, and bankers worked over with roses and boughs, and hunting scenes, make one long to emulate the rich fancies of forgotten arts, and try to plan out similar work, much of which was quite unambitious and simple, both in design and execution. "Slack," a slightly twisted wool, worsted and crewel are usually the forms of work used; of these slack wool is the pleasantest for large work, worsted being too harsh; crewel is very fine and much twisted,<sup>1</sup> often

<sup>1</sup> Crewel, crull, curly :—

"His locks were crull as they were laid in  
press,"  
says Chaucer of the Squire in "The Canterbury Tales."



met with in old work of a fine kind. The advantage of wool over silk in cost is obvious, and renders it suitable for the commoner uses of life, where lavishness would be out of place.

MAY MORRIS.

### III. COLOUR.

It is not unusual to hear said of textiles and embroideries, "I like soft quiet colouring; such and such is too bright." This assertion is both right and wrong; it shows an instinctive pleasure in harmony combined with ignorance of technique. To begin with, colour cannot be too bright in itself; if it appears so, it is the skill of the craftsman that is at fault. It will be noted in a fine piece of work that far from blazing with colour in a way to disturb the eye, its general effect gives a subdued glow; and yet, on considering the different shades of the colours used, they are found to be in themselves of the brightest the dyer can produce. Thus I have seen in an old Persian rug, light and dark blue flowers and orange leaves out-



lined with turquoise blue on a strong red ground, a combination that sounds daring, and yet nothing could be more peaceful in tone than the beautiful and complicated groups of colours here displayed. Harmony, then, produces this repose, which is demanded instinctively, purity and crispness being further obtained by the quality of the colours used.

Thus in blues, use the shades that are only obtained satisfactorily by indigo dye, with such modifications as slightly "greening" with yellow when a green-blue is wanted, and so forth. The pure blue of indigo<sup>1</sup> neither slatey, nor too hot and red, nor tending to a coarse "peacock" green-blue, is perfect in all its tones, and of all colours the safest to use in masses. Its modifications to purple on one side, and green-blue on the other, are also useful, though to be used with moderation. There are endless varieties of useful reds, from pink, salmon, orange, and scarlet, to blood-red and deep purple-red, obtained by different

<sup>1</sup> For notes on the dyer's art and the nature of dye stuffs, see William Morris's notes on "Dyeing as an Art," in the "Arts and Crafts Catalogue" for 1889.



dyes and by different processes of dyeing. Kermes, an insect dye, gives a very beautiful and permanent colour, rather scarlet. Cochineal, also an insect dye, gives a red, rather inferior, but useful for mixed shades, and much used on silk; of which madder and Kermes are apt to destroy the gloss, the former a good deal, the latter slightly. Madder, a vegetable dye, "yields on wool a deep-toned blood-red, somewhat bricky, and tending to scarlet. On cotton and linen all imaginable shades of red, according to the process."<sup>1</sup> Of the shades into which red enter, avoid over-abundant use of warm orange or scarlet, which are the more valuable (especially the latter), the more sparingly used; there is a dusky orange and a faint clear bricky scarlet, sometimes met with in old work, that do not need this reservation, being quiet colours of impure yet beautiful tone. Clear, full yellow, fine in itself, also loses its value if too plentifully used, or lacking due relief by other colours. The pure colour is neither reddish, and hot in tone, nor greenish and

<sup>1</sup> William Morris, "Dyeing as an Art,"



sickly. It is very abundant, for example, in Persian silk embroidery, also in Chinese, and again in Spanish and Italian work of the sixteenth and seventeenth centuries. The best and most permanent yellow dye, especially valuable on silk, is weld or "wild mignonette."

Next to blue, green seems the most natural colour to live with, and the most restful to the eye and brain, yet it is curious to those not familiar with the ins and outs of dyeing, that it should be so difficult to obtain through ordinary commercial channels a full rich permanent green, neither muddy yellow, nor coarse bluish. A dyer who employed old-fashioned dye-stuffs and methods would, however, tell us that the greens of commerce are obtained by *messes*, and not by dyes, the only method for obtaining good shades being that of dyeing a blue of the depth required in the indigo-vat, and afterwards "greening" it with yellow, with whatever modifications are needed. Three sets of greens will be found useful for needlework, full yellow-greens of two or three shades, greyish-greens, and blue-greens. Of these, the shades tending to greyish-green are the most



manageable in large masses. There is also an olive-green that is good, if not too dark and brown, when it becomes a nondescript, and as such condemned.

Walnut (the roots or the husks or the nut) and catechu (juice of a plant), are the most reliable brown dye-stuffs, giving good rich colour. The best black, by-the-bye, formerly used, consisted of the darkest indigo shade the material would take, dipped afterwards in the walnut root dye.

This hasty enumeration of dye-stuffs gives an idea of those principally used until this century, but now very rarely, since the reign of Aniline. Yet they give the only really pure and permanent colours known, not losing their value by artificial light, and very little and gradually fading through centuries of exposure to sunlight. It would be pleasant if in purchasing silk or cloth one had not to pause and consider "will it fade?" meaning, not "will it fade in a hundred, or ten, or three years," but "will it fade and be an unsightly rag this time next month?" I cannot see that Aniline has done more for us than this.



Colour can be treated in several different ways: by distinctly light shades, whether few or many, on a dark ground, which lends itself to great variety and effect; or by dark on a light ground, not so rich or satisfying in effect; or again, by colour placed on colour of equal tone, as it were a mosaic or piecing together of colours united, or "jointed," by outlining round the various members of the design. Black on white, or white on white, a mere drawing of a design on the material scarcely comes under the head of *colour*, though, as aforesaid, some very beautiful work has been done in this way.

As regards method of colouring, it is not very possible to give much indication of what to use, and what to avoid; it being greatly a matter of practice, and somewhat of instinct how to unite colour into beautiful and complex groups. A few hints for and against certain combinations may perhaps be given: for instance, avoid placing a blue immediately against a green of nearly the same tone; an outline of a different colour disposes of this difficulty, but even so, blue and green for equally leading colours



should be avoided. Again, red and yellow, if both of a vivid tone, will need a softening outline; also, I think, red and green if at all strong; avoid cold green in contact with misty blue-green, which in itself is rather a pretty colour: the warning seems futile, but I have seen these colours used persistently together, and do not like the resulting undecided grey tone. A cold strong green renders service sometimes, notably for placing against a clear brilliant yellow, which is apt to deaden certain softer greens. Brown, when used, should be chosen carefully, warm in tint, but not *hot*; avoid the mixture of brown and yellow, often seen in "Art Dépôts," but not in nature, an unfortunate groping after the picturesque, as brown wants cooling down, and to marry it to a flaming yellow is not the way to do it. Black should be used very sparingly indeed, though by no means banished from the palette. Blue and pink, blue and red with a little tender green for relief, are perfectly safe combinations for the leading colours in a piece of work; again, yellow and green, or yellow, pink, and green, make a delightfully fresh and



joyous show. There is a large coverlet to be seen at the South Kensington Museum (in the Persian gallery), which is worked in these colours, all very much the same bright tone, the centre being green and yellow and pink, and the several borders the same, with the order and proportion altered to make a variety. In recalling bright colouring like this, one is reminded of Chaucer and his unfailing delight in gay colours; which he constantly brings before us, in describing garden, woodland, or beflowered gown. As—

“Everich tree well from his fellow grewe  
With branches broad laden with leaves newe  
That sprongen out against the sonne sheene  
Some golden red and some a glad bright  
grene.”

Or, again, the squire's dress in the prologue to “The Canterbury Tales”:

“Embrouded was he, as it were a mede  
Alle ful of freshe floures, white and rede.”

MAY MORRIS.



## IV. STITCHES AND MECHANISM.

As a guiding classification of methods of embroidery considered from the technical point of view, I have set down the following heads, under each of which I offer remarks :—

- (*a*) Embroidery of materials in frames.
- (*b*) Embroidery of materials held in the hand.
- (*c*) Positions of the needle in making stitches.
- (*d*) Varieties of stitches.
- (*e*) Effects of stitches in relation to materials into which they are worked.
- (*f*) Methods of stitching different materials together.
- (*g*) Embroidery in relief.
- (*h*) Embroidery on open grounds like net, etc.
- (*i*) Drawn threadwork ; needle-point lace.
- (*j*) Embroidery allied to tapestry weaving.

In the first place, I define embroidery as the ornamental enrichment by



needlework of a given material. Such material is usually a closely-woven stuff; but skins of animals, leather, etc., also serve as foundations for embroidery, and so do nets.

(*a*) Materials to be embroidered may be either stretched out in a frame, or held loosely (*b*) in the hand. Experience decides when either way is the better. For embroidery upon nets, frames are indispensable. The use of frames is also necessary when a particular aim of the embroiderer is to secure an even tension of stitch throughout his work. There are various frames, some large and standing on tressles. In these many feet of material can be stretched out. Then there are small handy frames in which a square foot or two of material is stretched; and again there are smaller frames usually circular, in which a few inches of materials of delicate texture, like muslin and cambric, may be stretched.

Oriental embroiderers, like those of China, Japan, Persia, and India, are great users of frames for their work.

(*c*) Stitches having peculiar or individual characteristics are comparatively few. Almost all are in use for plain needlework. It is through the



employment of them to render or express ornament or pattern that they become embroidery stitches. Some embroiderers and some schools of embroidery contend that the number of embroidery stitches is almost infinite. This, however, is probably one of the myths of the craft. To begin with, there are barely more than two different positions in which the needle is held for making a stitch—one when the needle is passed more or less horizontally through the material, the other when the needle is worked more or less vertically. In respect of the first-named way, the point of the needle enters the material usually in two places, and one pull takes the embroidery thread into the material more or less horizontally, or along or behind its surface (Fig. I.). In the second, the needle is passed upwards from beneath the material, pulled right through it, and then returned downwards, so that there are two pulls instead of one to complete a single stitch.

A hooked or crochet needle with a handle is held more or less vertically for working a chain stitch upon the surface of a material stretched in a frame, but this is a method of embroidery in-



volving the use of an implement distinct from that done with the ordinary and freely-plied needle. Still, including this last-named method, which comes into the class of embroidery

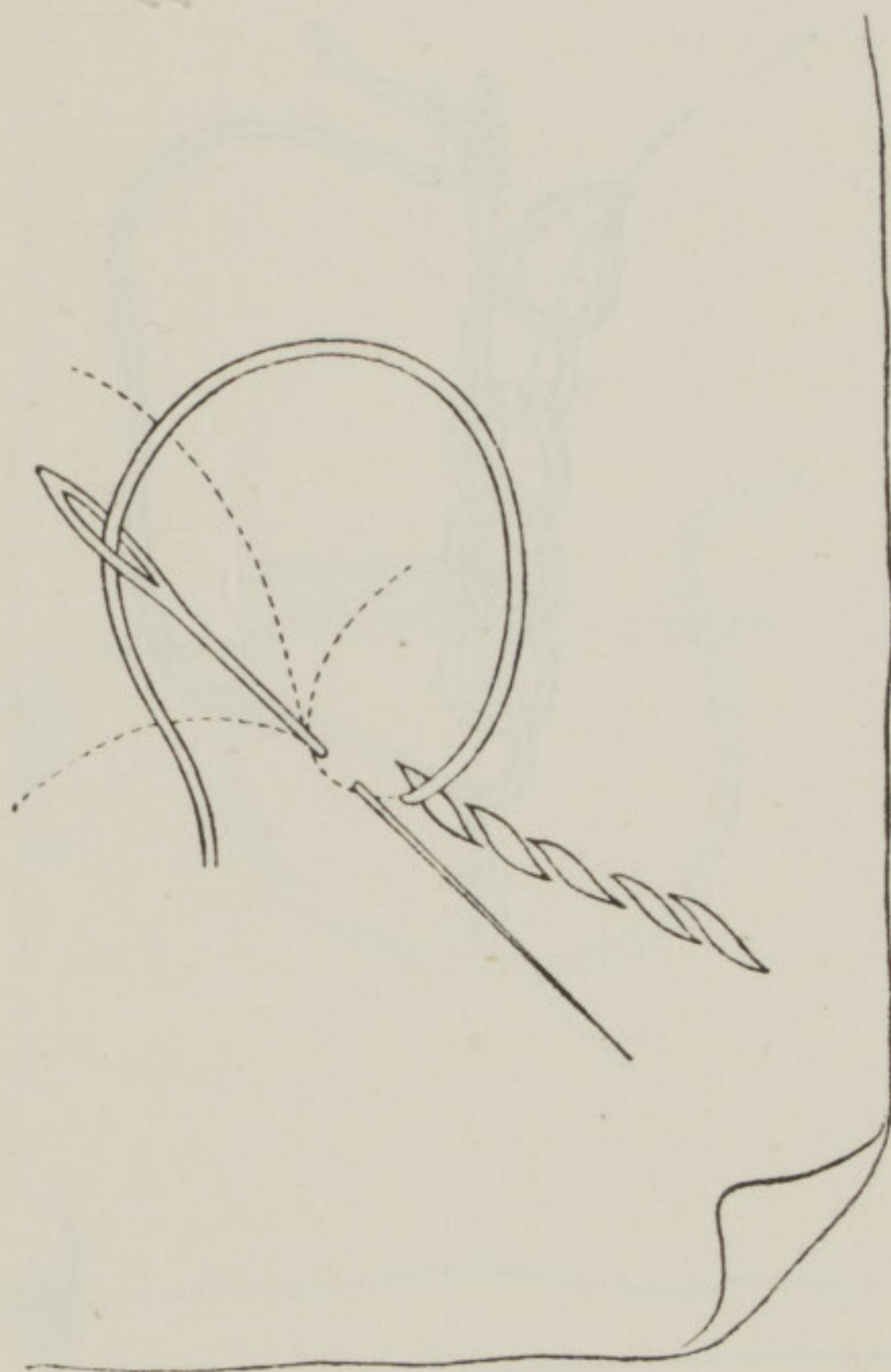


Fig. I. Stem Stitch—a peculiar use of short stitches.

done with the needle in a more or less vertical position, we do not get more than two distinctive positions for holding the embroidery needle.

(*d*) Varieties of stitches may be



classified under two sections: one of stitches in which the thread is looped, as in chain stitch, knotted stitches and button-hole stitch; the other of stitches in which the thread is not

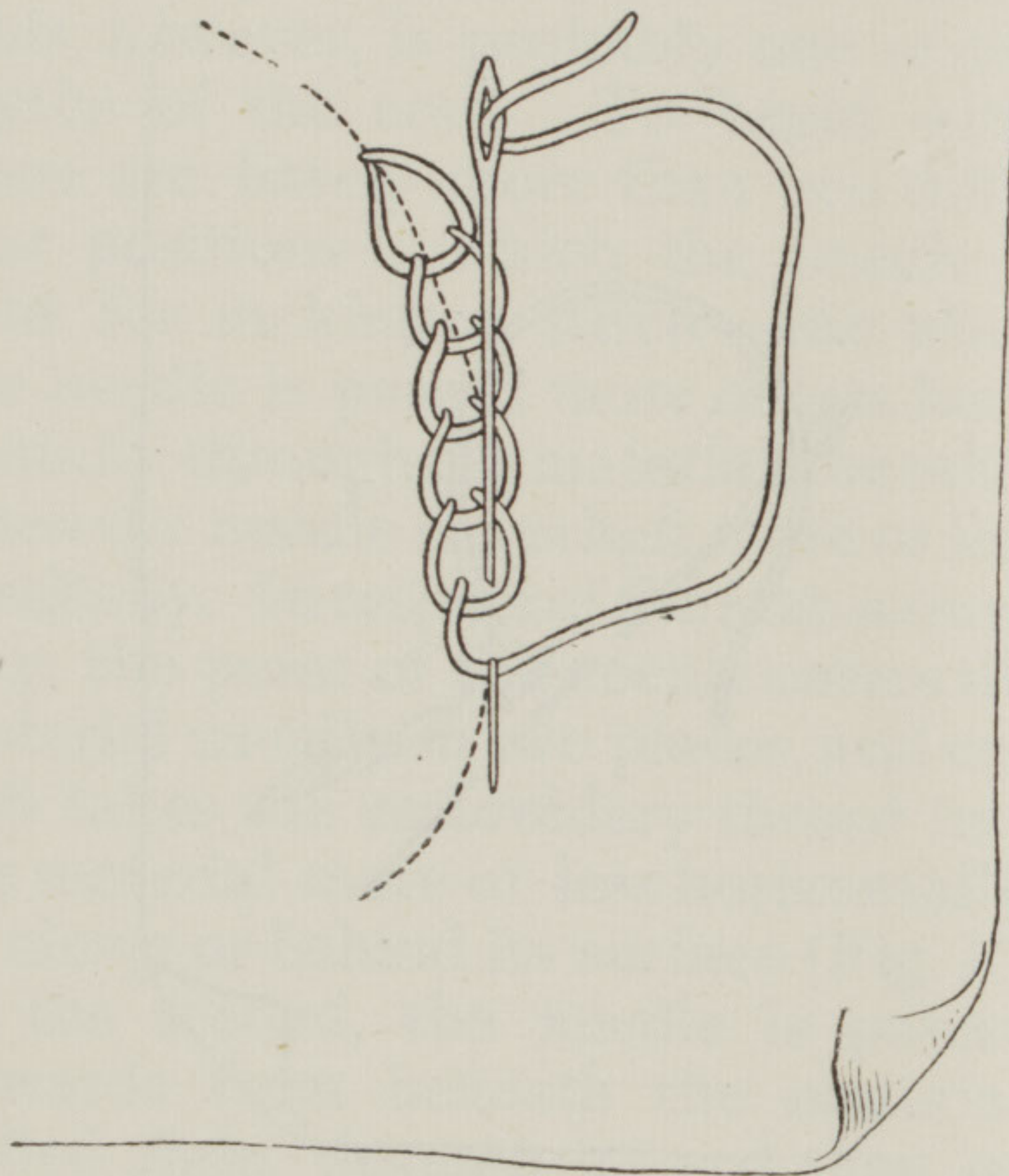


Fig. II. Chain Stitch.

looped, but lies flatly, as in short and long stitches—crewel or feather stitches as they are sometimes called—darning stitches, tent and cross stitches, and satin stitch. Almost all



of these stitches produce different sorts of surface or texture in the embroidery done with them. Chain stitches, for instance, give a broken or granular-looking surface (Fig. II.). This effect

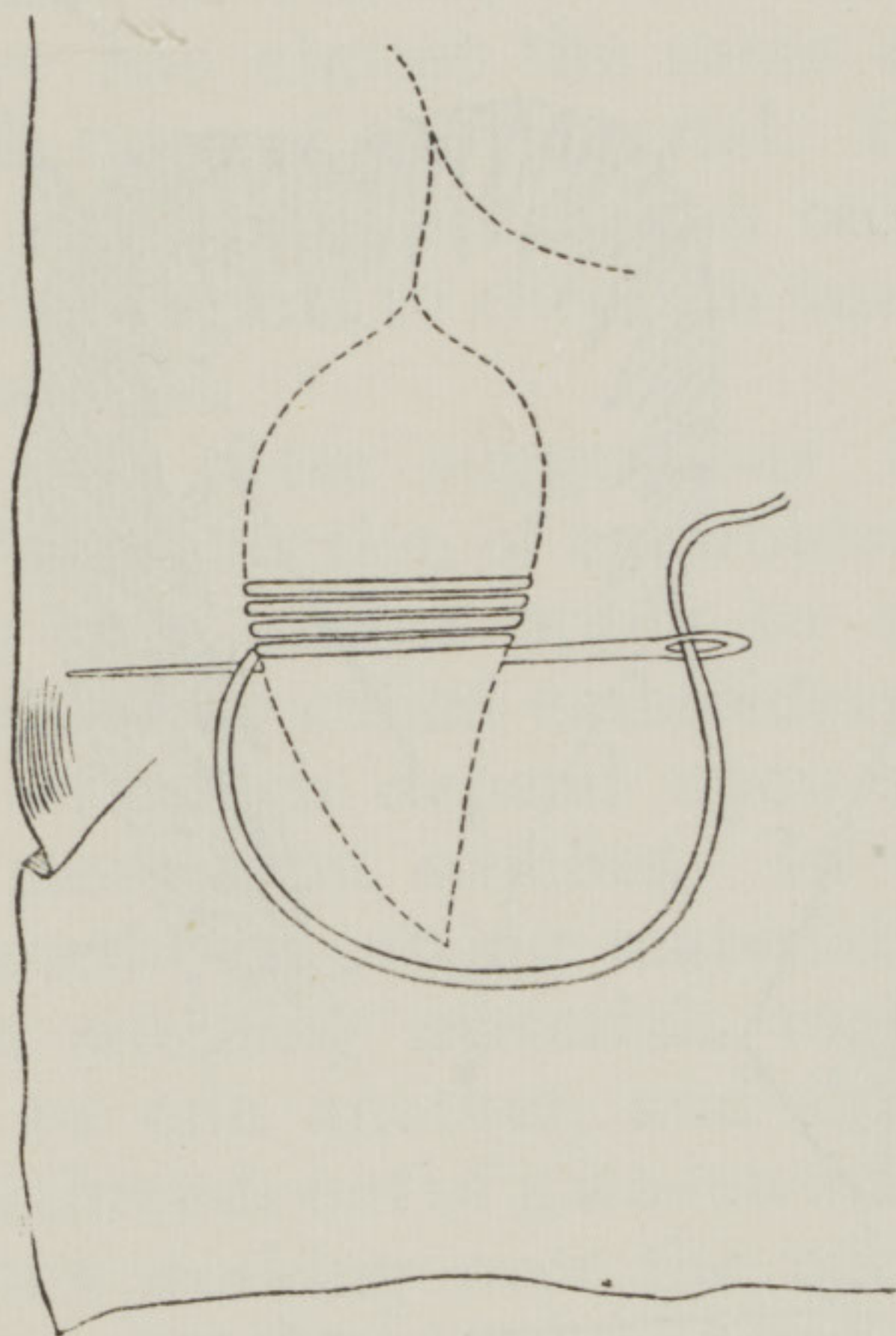


Fig. III. Satin Stitch.

in surface is more strongly marked when knotted stitches are used. Satin stitches give a flat surface (Fig. III.), and are generally used for embroidery or details which are to be of an even tint of colour. Crewel or long and



short stitches combined (Fig. IV.) give a slightly less even texture than satin stitches. Crewel stitch is specially adapted to the rendering of coloured surfaces of work in which different tints are to modulate into one another.

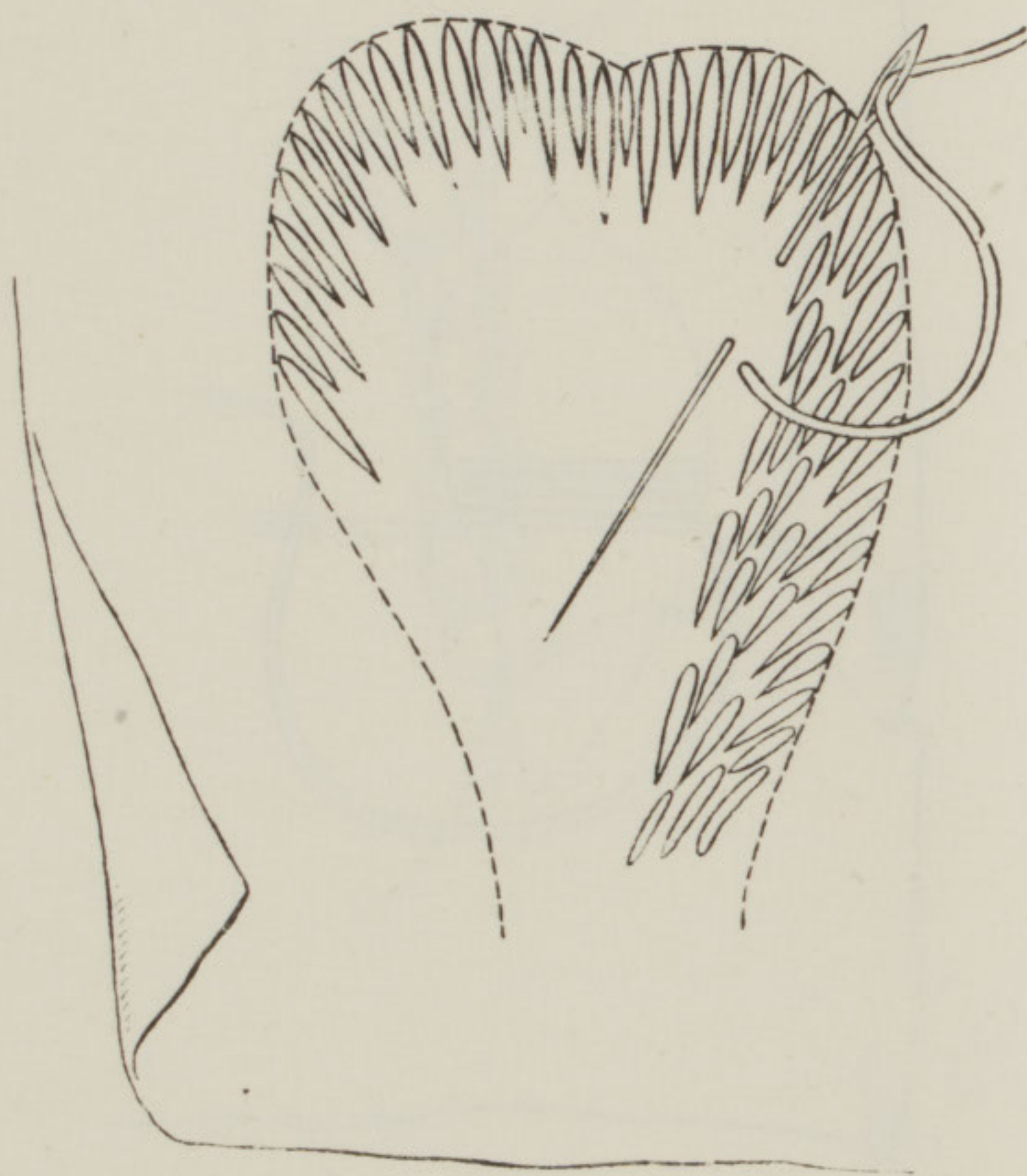


Fig. IV. Feather or Crewel Stitch—a mixture of long and short stitches.

(e) The effects of stitches in relation to the materials into which they are worked can be considered under two broadly-marked divisions. The one is in regard to embroidery which is to



produce an effect on one side only of a material; the other to embroidery which shall produce similar effects equally on both the back and front of the material. A darning and a satin stitch may be worked so that the embroidery has almost the same effect on both sides of the material. Chain stitch and crewel stitch can only be used with regard to effect on one side of a material.

(*f*) But these suggestions for a simple classification of embroidery do not by any means apply to many methods of so-called embroidery, the effects of which depend upon something more than stitches. In these other methods, cutting materials into shapes, stitching materials together, or on to one another, and drawing certain threads out of a woven material and then working over the undrawn threads, are involved. Applied or *appliqué* work is generally used in connection with ornament of bold forms. The larger and principal forms are cut out of one material and then stitched down to another—the edges of the cut out forms being usually concealed or emphasized by cord stitched along them. Patchwork de-



pende for successful effect upon skill in cutting out the several pieces which are to be stitched together. Patchwork is a sort of mosaic work in textile materials; and, far beyond the homely patchwork quilt of country cottages, patchwork lends itself to the production of ingenious counter-changes of form and colour in complex patterns. These methods of *appliqué* and patchwork are peculiarly adapted to ornamental needlework which is to lie, or hang, stretched out flatly, and are not suited therefore to work in which a calculated beauty of effect from folds is involved.

(g) There are two or three classes of embroidery in relief which are not well adapted to embroideries on lissome materials in which folds are to be considered. Quilting is one of these classes. It may be artistically employed for rendering low-relief ornament, by means of a stout cord or padding placed between two bits of stuff, which are then ornamentally stitched together so that the cord or padding may fill out and give slight relief to the ornamental portions defined by and inclosed between the lines of stitching. There is also



padded embroidery or work consisting of a number of details separately wrought in relief over padding of hanks of thread, wadding, and such

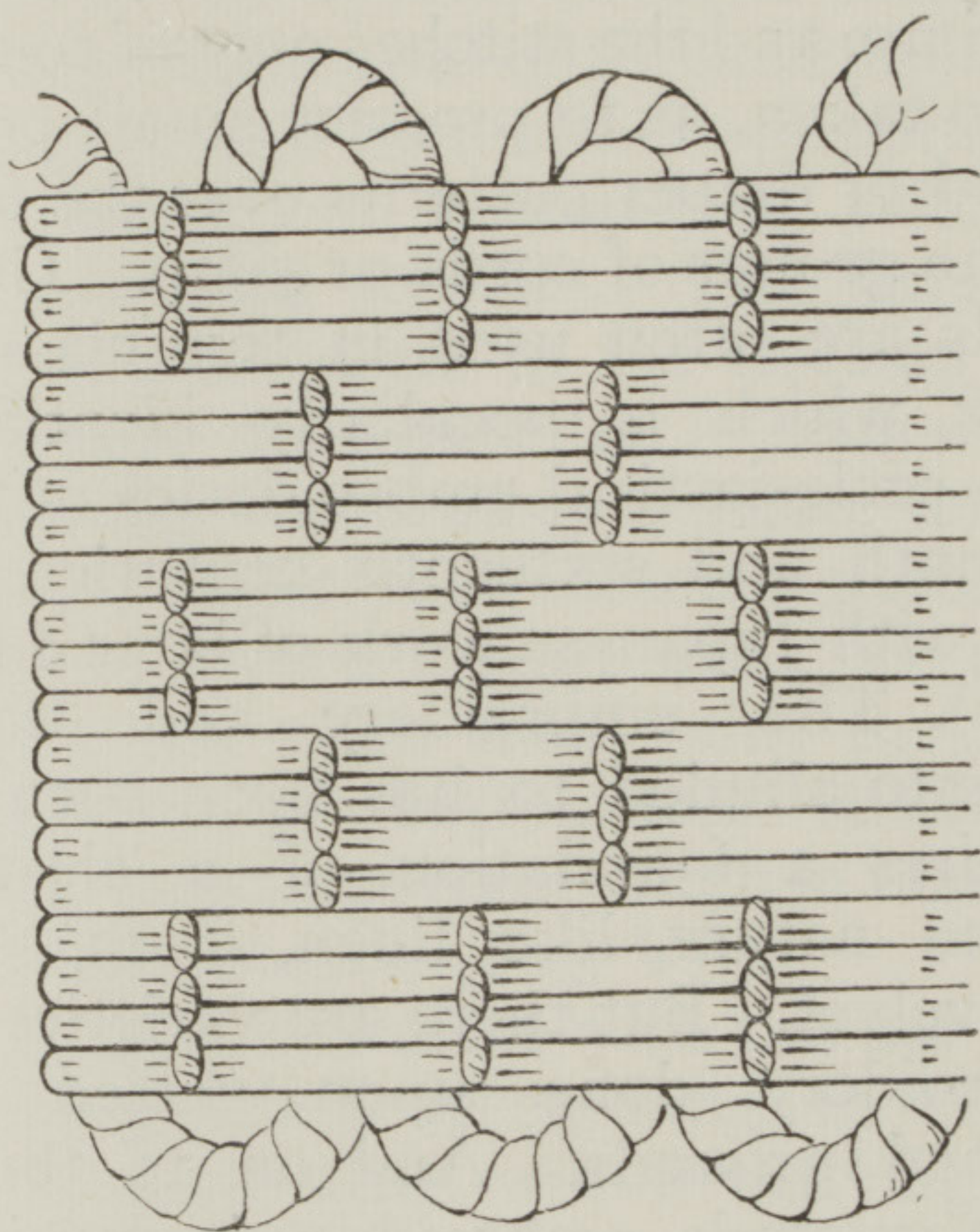


Fig. V. A form of Embroidery in relief, called "Couching."

like. Effects of high relief are obtainable by this method.

Another class, but of lower relief embroidery, is couching (Fig. V.), in which cords and gimps are laid side by side, in groups, upon the face of a



material, and then stitched down to it. Various effects can be obtained in this method. The colour of the thread used to stitch the cords or gimp down, may be different from that of the cords or gimp, and the stitches may of course be so taken, as to produce small powdered or diaper patterns over the face of the groups of cords or gimp. Gold cords are often used in this class of work, which is peculiarly identified with ecclesiastical embroideries of the fifteenth and sixteenth centuries, as also with Japanese work of later date.

(*h*) The embroidery and work hitherto alluded to, has been such as requires a foundation of a closely woven nature, like linen, cloth, silk and velvet. But there are varieties of embroidery done upon netted or meshed grounds. And on to these open grounds, embroidery in darning and chain stitches can be wrought. For the most part the embroideries upon open or meshed grounds have a lace-like appearance. In lace, the contrast between close work and open, or partially open, spaces about it, plays an important part. The methods of making lace by the needle, or by bobbins on a cushion, are totally dis-



tinct from the methods of making lace-like embroideries upon net.

(i) Akin to lace, and embroideries upon net, is embroidery in which much of its special effect is obtained by the withdrawal of threads from the material, and then either whipping or overcasting in button-hole stitches, the undrawn threads. The Persians and embroiderers in the Grecian Archipelago have excelled in such work, producing wondrously delicate textile grills of ingenious geometric patterns. In this drawn thread work, as it is called, we often meet with the employment of button-hole stitching, which is an important stitch in making needlepoint lace (Fig. VI.).

(j) We also meet with the use of a weaving stitch resembling in effect, on a small scale, willow weaving for hurdles. This weaving stitch, and the method of compacting together the threads made with it, are closely allied to that special method of weaving known as tapestry weaving. Some of the earliest specimens of tapestry weaving consist of ornamental borders, bands, and panels, which were in-woven, into tunics and cloaks worn by Greeks and Romans from the



fourth century before Christ, up to the eighth or ninth after Christ. The scale of the work in these is so small as compared with that of large tapestry wall hangings of the fifteenth century, that the method may be regarded as being related more to drawn thread embroidery than to weaving into an extensive field of warp threads.

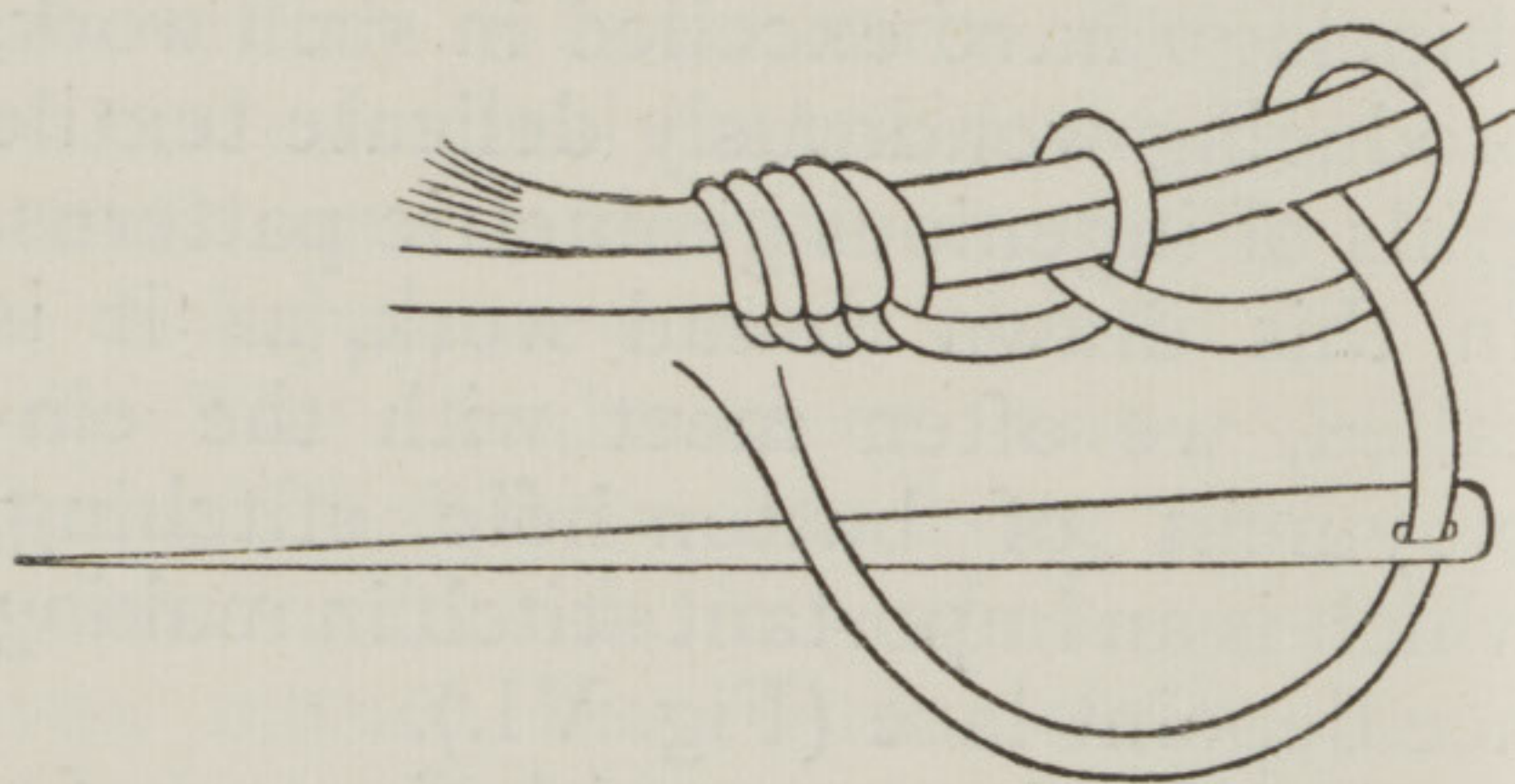


Fig. VI. Button-hole stitching, as used in needlepoint lace.

A sketch of the different employments of the foregoing methods of embroidery is not to be included in this paper. The universality of embroidery from the earliest of historic times is attested by evidences of its practice amongst primitive tribes throughout the world. Fragments of stitched materials or undoubted indications of them have been found in



the remains of early American Indians, and in the cave dwellings of men who lived thousands of years before the period of historic Egyptians and Assyrians. Of Greek short and long stitch, and chain stitch and *appliqué* embroidery, there are specimens of the third or fourth century B.C., preserved in the Hermitage at St. Petersburg. Babylonians, Egyptians, Greeks and Romans were skilful in the use of the weaving or tapestry weaving stitches. Dainty embroidery, with delicate silken threads, was practised by the Chinese long before similar work was done in the countries west of Persia: and in those under the Byzantine Empire, about the time of the Emperor Theodosius I., who framed rules respecting the importation of silk, and made regulations for the labour employed in the *gynæcea*, or public weaving and embroidering rooms, which had at his time developed from the domestic apartments allotted to the women workers of households in earlier times.

ALAN S. COLE.



## V. DESIGN.

*“Drink waters out of thine own cistern, and running waters out of thine own well.”—SOLOMON.*

*“Produce; produce; be it but the infinitesimallest product, produce.”—CARLYLE.*

For the last sixty years, ever since the Gothic Revival set in, we have done our best to resuscitate the art of embroidery. First the Church and then the world took up the task, and much admirable work has been done by the “Schools,” the shops, and at home. And yet the verdict still must be “the old is better.”

Considering all things, this lack of absolute success is perplexing and needs to be explained. For we have realised our ideals. Never was a time when the art and science of needlework were so thoroughly understood as in England at the present moment. Our designers can design in any style. Every old method is at our fingers' ends. Every ingenious stitch of old humanity has been mastered, and a descriptive name given to it of our own devising. Every traditional pat-



tern—wave, lotus, daisy, convolvulus, honeysuckle, “Sacred Hom” or tree of life; every animal form, or bird, fish or reptile, has been traced to its source, and its symbolism laid bare. Every phase of the world’s primal schools of design—Egyptian, Babylonian, Indian, Chinese, Greek, Byzantine, European—has been illustrated and made easy of imitation. We are archæologists: we are critics: we are artists. We are lovers of old work; we are learned in historical and æsthetic questions, in technical rules and principles of design. We are colourists and can play with colour as musicians play with notes. What is more, we are in terrible earnestness about the whole business. The honour of the British nation, the credit of Royalty, are, in a manner, staked upon the success of our “Schools of Needlework.” And yet, in spite of all these favouring circumstances, we get no nearer to the old work that first mocked us to emulation in regard to power of initiative and human interest.

Truth and gallantry prompt me to add, it is not in stitchery but in design that we lag behind the old. Fair English hands can copy every trick



of ancient artistry : finger-skill was never defter, will was never more ardent to do fine things than now. Yet our work hangs fire. It fails in design. Why ?

Now, Emerson has well said that all the arts have their origin in some enthusiasm. Mark this, however : that whereas the design of old needlework is based upon enthusiasm for birds, flowers, and animal life,<sup>1</sup> the design of modern needlework has its origin in enthusiasm for antique art. Nature is, of course, the groundwork of all art, even of ours ; but 'tis not to Nature at first-hand that we go. The flowers we embroider were not plucked from field and garden, but from the camphor-scented preserves at Kensington. Our needlework conveys no pretty message of

“The life that breathes, the life that lives,”  
it savours only of the now stiff and stark device of dead hands. Our art holds no mirror up to Nature as we

<sup>1</sup> A strip of 16th century needlework in my possession (6ft. by 2ft. 6in.,) figures thirty different specimens of plants, six animals, and four birds, besides ornamental sprays of foliage.



see her, it only reflects the reflection of dead periods. Nay, not content with merely rifling the *motifs* of moth-fretted rags, we must needs turn for novelty to an old Persian tile which, well magnified, makes a capital design for a quilt that one might perchance sleep under in spite of what is outside ! Or we are not ashamed to ask our best embroideresses to copy the barbaric wriggles and child-like crudities of a 7th century "Book of Kells," a task which cramps her style and robs Celtic art of all its wonder.

We have, I said, realized our ideals. We can do splendidly what we set ourselves to do—namely, to mimic old masterpieces. The question is, What next ? Shall we continue to hunt old trails, and die, not leaving the world richer than we found it ? Or shall we for art and honour's sake boldly adventure something—drop this wearisome translation of old styles and translate Nature instead ?

Think of the gain to the "Schools," and to the designers themselves, if we elect to take another starting-point ! No more museum-inspired work ! No more scruples about styles ! No more Dry-as-dust stock patterns ! No more



loathly Persian-tile quilts! No more awful "Zoomorphic" table-cloths! No more cast-iron-looking altar cloths, or Syon Cope angels, or stumpy Norfolk-screen saints! No more Tudor roses and pumped-out Christian imagery suggesting that Christianity is dead and buried. But, instead, we shall have design *by* living men *for* living men—something that expresses fresh realizations of sacred facts: personal broodings: skill: joy in Nature—in grace of form and gladness of colour; design that shall recall Shakespeare's maid who

. . . "with her neeld composes  
Nature's own shape, of bud, bird, branch, or  
berry  
That even Art sisters the natural roses."

For, after all, modern design should be as the old—living thought, artfully expressed: fancy that has taken fair shapes. And needlework is still a pictorial art that requires a real artist to direct the design, a real artist to ply the needle. Given these, and our needlework can be as full of story as the Bayeux tapestry, as full of imagery as the Syon Cope, and, better drawn. The charm of old embroidery lies in



this, that it clothes current thought in current shapes. It meant something to the workers, and to the man in the street for whom it was done. And for our work to gain the same sensibility, the same range of appeal, the same human interest, we must employ the same means. We must clothe modern ideas in modern dress: adorn our design with living fancy and rise to the height of our knowledge and capacities.

Doubtless there is danger to the untrained designer in direct resort to Nature. For the tendency in his or her case is to copy outright, to give us pure crude fact and not to *design* at all. Still there is hope in honest error: none in the icy perfections of the mere stylist. For the unskilled designer there is no training like drawing from an old herbal: for in all old drawing of nature there is a large element of design. Besides which, the very limitations of the materials used in realizing a design in needlework, be it ever so naturally coloured, hinders a too definite presentation of the real.

For the professional stylist, the confirmed conventionalist, an hour in his



garden, a stroll in the embroidered meadows, a dip into an old herbal, a few carefully-drawn cribs from Curtis' "Botanical Magazine," or even—for lack of something better—Sutton's last Illustrated Catalogue—is wholesome exercise, and will do more to revive the original instincts of a true designer than a month of sixpenny days at a stuffy museum. The old masters are dead, but "the flowers," as Victor Hugo says, "the flowers last always."

JOHN D. SEDDING.

## VI. ON DESIGNING FOR THE ART OF EMBROIDERY.

In every form of art the thing, which is of primary importance, is the question of Design

By Design I understand, the inventive arrangement of abstract lines and masses in such a relation to one another, that they form a fine, harmonious whole: a whole, that is, towards which each part contributes; and is in such a combination with



every other part, that the result is a unity of effect so completely satisfying us, that we have no sense of demanding in it more or less.

After this statement and definition let me proceed to touch briefly upon four points in relation to the matter, as it concerns itself with the art of Embroidery: and the first of these four points shall be this. Before you commence your design consider carefully the conditions, under which the finished work is to be seen. There is a tendency in embroidery to be too uniformly delicate and minute. To be too delicate, or even minute, in something, which is always to be seen close under one's eyes, is, it may be, impossible: but in an altar-cloth, a banner, a wall hanging, this delicacy and minuteness is not merely thrown away, but it tends to make the thing ineffective. For such objects, as these I have mentioned, the main lines and masses of the design should, it would seem in the nature of the case, be well emphasized: if they are well emphasized, and of course fine in their character and arrangement, there is produced a sense of largeness and dignity, which



is of the highest value ; and for the absence of which no amount of curious workmanship will atone. In making your design let these main lines and masses be the first things you attend to, and secure. Stand away at a distance, and see, if they tell out satisfactorily, before you go on to put in a single touch of detail.

For the second point : remember, that embroidery deals with its objects, as if they were all on the same plane. It has been sometimes described as the art of painting with the needle : but it necessarily and essentially differs from the art of painting in this, that it, properly, represents all things as being equally near to you, as laid out before you on the same plane. It would seem, therefore, to be a sound rule to fill the spaces, left for you by the arrangement of your main lines and masses, with such forms, as shall occupy these spaces, one by one, completely ; with such patterns, I mean, as shall appear to have their natural and full development within the limits of each space : avoid the appearance of one thing being behind the other, with portions of it cut off and obscured by what



comes in front of it. But in this, as in so much else, an immense deal must be left to the instinct of the artist.

Thirdly : aim at simplicity in the elements or motives of your design : do not crowd it with a score of different elements, which produce a sense of confusion and irritation ; and, in reality, prove only a poverty of invention. A real richness of invention, as well as a richness of effect, lies in using one or two, perhaps at most three, elements, with variety in the treatment of them. Make yourself thoroughly master of the essential points, in whatever elements you choose as the basis of your design, before you set pencil to paper : and you will find in almost any natural form you fix upon more than enough to give you all the variety and richness you require, if you have sufficient natural fancy to play with it.

Lastly : return again and again, and for evermore, to nature. The value of studying specimens of old embroidery is immense : it makes you familiar with the principles and methods, which experience has found to be true and useful ; it puts you into pos-



session of the traditions of the art. He, that has no reverence for the traditions of his art, seals his own doom : he, that is careless about them, or treats them with superciliousness, or will not give the time and pains necessary to understand them ; but thinks to start off afresh along clean new lines of his own : stamps himself as an upstart ; makes himself, perhaps, if he is clever, a nine days' curiosity ; but loses himself, by and by, in extravagances, and brings no fruit to perfection. The study of old work, then, is of the highest importance, is essential ; the patient and humble study of it. But for what end ? To learn principles and methods, to secure a sound foundation for oneself ; not to slavishly imitate results, and live on bound hand and foot in the swaddling clothes of precedent. Learn your business in the schools, but go out to nature for your inspirations. See nature through your own eyes, and be a persistent and curious observer of her infinite wonders. Yet to see nature in herself is not everything, it is but half the matter : the other half is to know how to use her for the purposes of fine art, to know how to trans-



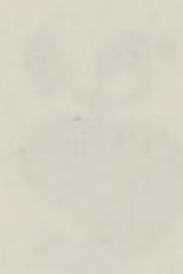
late her into the language of art. And this knowledge we acquire by a sound acquaintance with the essential conditions of whatever art we practise, a frank acceptance of these conditions, and a reverential appreciation of the teaching and examples of past workmen. Timidity and impudence are both alike fatal to an artist : timidity, which makes it impossible for him to see with his own eyes, and find his own methods : and impudence, which makes him imagine, that his own eyes, and his own methods, are the best that ever were.

SELWYN IMAGE.





into law into the language of art  
and this knowledge we acquire by  
a kind of acquaintance with the essential  
conditions of whatever art we practice  
a kind of acquaintance with the conditions  
and a revolutionary preparation of the  
teaching and exemplified past work  
now. This is the kind of knowledge we  
both alike desire to be able to acquire  
which makes it impossible for him to  
see with his own eyes and find his  
own method and independence which  
makes him independent of his own eyes  
and his own method. This is the kind of  
knowledge which we desire to be able to  
acquire. This is the kind of knowledge  
which we desire to be able to acquire.





# CATALOGUE



## NOTES.

*Copyright.*—It must be understood that the designs here shown are Copyright. No sketching is allowed in the Gallery without special permission obtained from the Secretary.

*Sales.*—The Society will undertake the sale of works where instructions have been received as to their price, but will undertake no responsibility, either with regard to payment, or to the delivery of works. The Secretary is instructed to register the purchase, and to communicate the fact to the Exhibitor, but will not receive money, and may not be required to undertake any other negotiations in respect of any such transaction.

*The Catalogue.*—Where the Exhibitor of a work is also the designer and executant, the name is not repeated in the Catalogue.

*Catalogues, 1888 and 1889.*—A few copies remain of the Catalogues of the first and second Exhibitions. These may be obtained of the Secretary, by any who may wish to complete the Series of the Essays. Price 1s. each.

*Admission.*—The hours of admission are from 10 to 6. Price 1s.

*Opening and Closing.*—The Exhibition opens on Monday, the 6th of October, and will be closed on Saturday, December 6th.



*Season Tickets.*—All Members of the Society, all Guarantors, and all whose names appear in the Catalogue as Exhibitors, Designers, or Executants, are entitled to Season Tickets, which may be had upon application to the Secretary.

*Free Admission.*—Students of any recognized Art School will be admitted at all times to the Exhibition upon presenting their credentials.

*Free Evenings.*—The Exhibition will be opened free to ticket-holders on Monday evenings as under, from half-past seven to ten o'clock. These tickets will be given to craftsmen and others who may be unable to attend during the day.

Employers of skilled labour who may wish to distribute tickets should apply to the Secretary, at the New Gallery.

Monday, October 6th.

„ „ 13th.

„ „ 20th.

„ „ 27th.

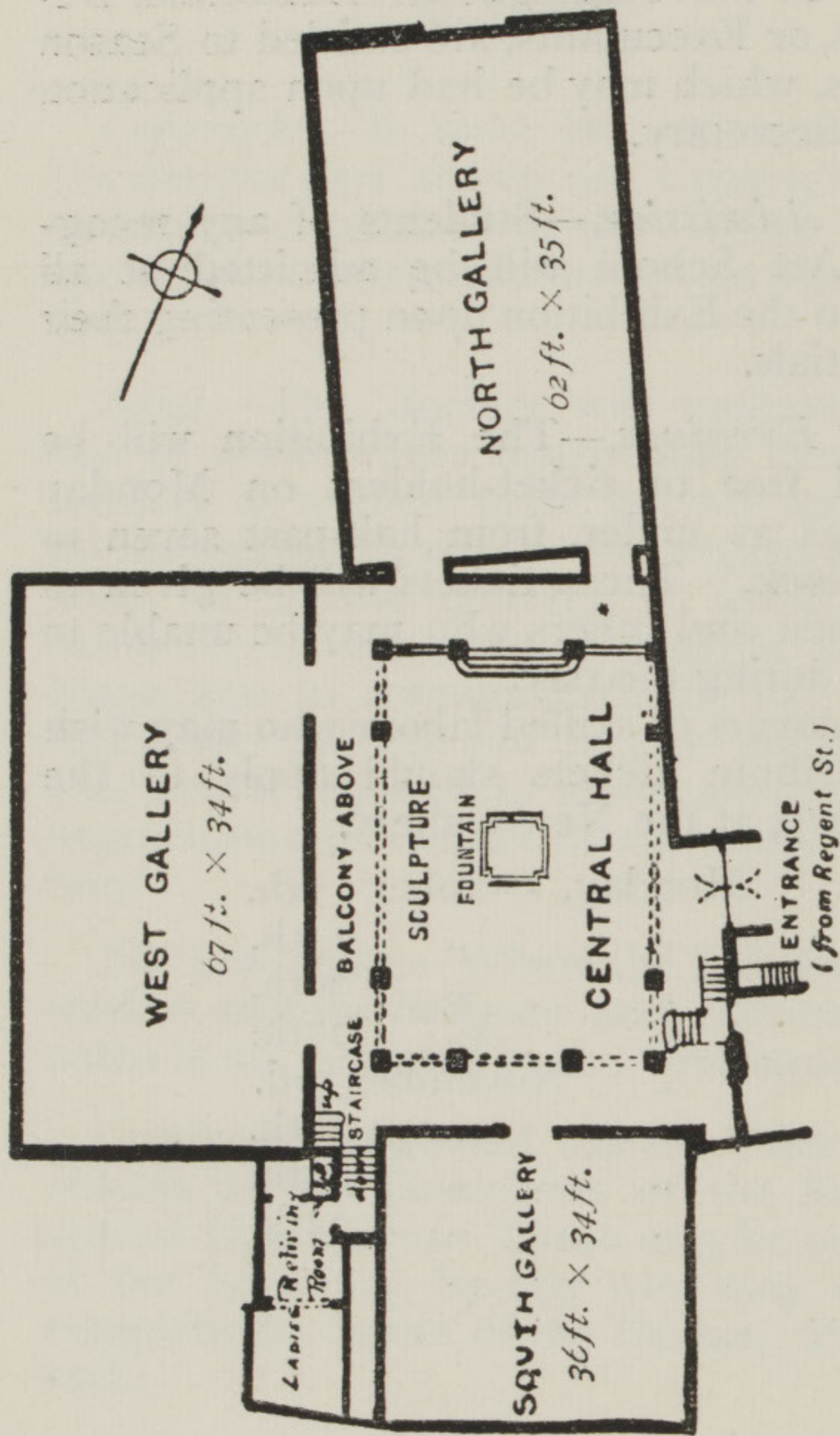
„ November 3rd.

„ „ 10th.

„ „ 17th.

„ „ 24th.





The numbers begin in the South Gallery. South Gallery, Nos. 1-93; West Gallery, Nos. 94-260; North Gallery, Nos. 261-420; Entrance Hall, Nos. 421-519; Balcony, Nos. 520- .



## SOUTH GALLERY.

### MORRIS AND CO.

- 1 Cartoon for Lanercost Abbey. Subject: "The Annunciation to the Shepherds."

Designed by E. BURNE-JONES.

Executed by MORRIS AND CO.

### HEYWOOD SUMNER.

- 2 Cartoon for sgraffito in Clane Church, county Kildare, Ireland. Subject: "The Baptism."

- 3 Photograph of sgraffito work executed in Clane Church.

Designed by HEYWOOD SUMNER.

Executed by HEYWOOD SUMNER, C. H. WALTON, GEORGE MALLALIEU, J. BYRNE (plasterer).

### JOHN SCARRATT RIGBY.

- 4 Design for block-printed cotton velvet, in three or four colours.



## GEORGE C. HAITÉ.

- 5 Filling in two colours.

## WALTER CRANE.

- 6 Cartoon in tempera for wall-paper.  
Subject: "Corona Vitæ."  
7 Cartoon in tempera for frieze of above  
paper.

## MORRIS AND CO.

- 8 Nine cartoons for a window at Jesus  
College, Cambridge. "Hierarchy," com-  
prising angels, archangels, cherubim,  
seraphim, thrones, dominations, prin-  
cipalities, powers, virtues.  
Designed by E. BURNE-JONES.  
Executed by MORRIS AND CO.  
9 Design for a window at Gilsborough,  
Northampton. Subject: "Lazarus and  
Mary."  
Designed by E. BURNE-JONES.  
Executed by MORRIS AND CO.  
10 Design for Arras tapestry. Subject:  
"Flora."  
Designed by E. BURNE-JONES.  
Executed by MORRIS AND CO.

## E. BURNE-JONES.

- 11 Three cartoons.



ARTHUR NOWELL.

- 12 Design for stained glass window. Subject: "Justice."  
Designed and executed by HENRY A. PEGRAM.

HENRY A. PEGRAM.

- 12a Coloured sketch for glass window.  
Subject: "Justice."

MORRIS AND CO.

- 13 Design for a window at Gilsborough, Northampton. Subject: "Rachel and Jacob."  
Designed by E. BURNE-JONES.  
Executed by MORRIS AND CO.

WALTER CRANE.

- 14 Cartoon in water colour and tempera on paper for a nursery wall-paper. Subject: "The Fairy Garden."  
15 Cartoon in tempera on cartoon paper for ceiling-paper. Subject: "The Four Winds." Designed to accompany the wall-paper "Corona Vitæ."

E. INGRAM TAYLOR.

- 16 Design for stained glass window.

SELWYN IMAGE.

- 17 Design in charcoal and chalk for painted glass, to be executed in grisaille.



MATTHEW WILLIAM WEBB.

- 18 Cartoon in pastel and water-colour for painting, to be executed in oil and raised work.

G. WOOLLISCROFT RHEAD.

- 19 Designs for majolica roundels in St. George's Church, Newcastle-on-Tyne.

SELWYN IMAGE.

- 20 Design in charcoal and chalk, for embroidered cushion.

FRANK MURRAY.

- 21, 28 Two cartoons in oils for principal frieze in the new buildings of the British and Foreign Marine Insurance Office, Liverpool. Subjects: "Ancient and Modern Shipping."  
Designed by FRANK MURRAY.  
Executed in glass mosaic by DR. SALVIATI.

FORD MADOX BROWN.

- 22 Cartoon in charcoal, fixed by rough fixalist, for a fresco in the Manchester Town Hall. Subject: "The Baptism of Eadwine."



SELWYN IMAGE.

- 23 Design in charcoal and chalk for a painted glass window for a drawing-room.
- 24 Design in charcoal and chalk for painted glass in a window of St. Michael and All Angels, Waterford, Herts.
- 25 Design in charcoal and chalk for painted glass to be executed in grisaille.

JAMES POWELL AND SONS.

- 26 Mosaic panel (*opus sectile*). Subject : "The Blessed Virgin Mary."

Designed by MISS HARRISON.

Executed by JAMES POWELL AND SONS.

E. INGRAM TAYLOR.

- 27 Design for stained glass window. Subject : "St. John."

FRANK MURRAY.

- 28 *Vide* No. 21.

CHRISTOPHER W. WHALL.

- 29 Portion of design for a memorial window. *Vide* Nos. 48, 49, 50.

GAETANO MEO.

- 30 Panel in chalk for stained glass.



## ARTHUR SILVER.

- 31 Design in water-colours for cretonne in three colours.

## MIMI HAZEON.

- 32 Design in water-colour for tiles for the upright panels of a fireplace.

## AUDLEY MACKWORTH.

- 33 Design for stained glass for door panel.

## GERTRUDE ROOTS.

- 34 Design in tempera for a silk hanging.

## J. HUNGERFORD POLLEN.

- 35 Design in water-colour for a panel.  
Subject: "A Dancing Figure."

## T. W. BLADEN.

- 36 Design in water-colour for stained glass. Subject: "Cherubs."

## THE KYRLE SOCIETY.

- 37 } Designs for decoration of Working  
38 } Men's Club, Gye Street, Vauxhall.  
38a Plan of above (quarter-scale).

## VIOLET M. PARKER.

- 39 Design in water-colour for wall-paper.

## ARTHUR J. GASKIN.

- 40 Design for an exhibition placard.



KATHARINE M. NUTTER.

- 41 Design in tempera for wall-paper.

T. W. BLADEN.

- 42 Design in water-colour for stained glass.

- 43 Design in water-colour for stained glass. Subject: "Good-bye."

GAETANO MEO.

- 44 Panel in chalk for stained glass. Subject: "Chrysanthemums."

C. WYLIE (MRS.).

- 45 Decorative panel in jewelled gesso on stained wood ground. Subject: "The Snake Charmer."

ARTHUR E. PEARCE.

- 46 Working drawing in water-colour for a repeating six-inch tile.

R. H. GILBY.

- 47 Decorative panel in gesso tinted with lacquer. Subject: "Hawk."

CHRISTOPHER W. WHALL.

- 48 } Portions of design for memorial window.  
50 } Subjects from the legend of St. Christopher.



CHRISTOPHER W. WHALL—*contd.*

- 49 Design in black chalk for window of a cemetery chapel.  
*Vide* No. 29.

JOHN EYRE.

- 51 Design for the decoration of a vase for Doulton and Co. Subject: "Chaucer's Good Women."

T. M. ROOKE.

- 52 Design in oil and wax upon linen for a ceiling. Subject: "The Seven Stars and the Signs of the Zodiac."

JANE W. HENRY.

- 53 Design in tempera for wall-paper.

HEYWOOD SUMNER.

- 54 Cartoon for sgraffito work executed in Clane Church, county Kildare, Ireland. Subject: "The Resurrection."  
*Vide* Nos. 2, 3.

LEWIS F. DAY.

- 55 Working drawings of faïence vases.

JANE W. HENRY.

- 56 Design in tempera for wall-paper.

GEORGIE EVELYN CAVE  
FRANCE.

- 57 Design for tile in carved plaster.



JOHN W. NICHOLS.

- 58 Small figure panel, modelled in gesso and painted in oils.

L. A. TURNER.

- 59 Panel in plaster.  
Designed by PHILIP WEBB.  
Executed by L. A. TURNER.

JOHN W. NICHOLS.

- 60, 61 } A set of four panels modelled in  
62, 63 } gesso, painted in oils, illustrating  
the "Seasons."

EDWARD TOFT.

- 64 Designs in plaster for embossed tiles.

MAY H. BARKER.

- 65 Decorative panel ; stained wood and gesso.

F. MOWBRAY TAUBMAN.

- 66 Panel in plaster. Subject : "Labour."

W. G. TOWNSEND.

- 67 Modelled panel, worked in plaster (bas-relief) and tinted. Subject : "Night."

GEORGIE EVELYN CAVE  
FRANCE.

- 68 Design in carved plaster for fan-stick.



## DOULTON AND CO.

- 69 Model of wall-fountain ; half full-size.  
Designed by JOHN BROAD.  
Executed by DOULTON AND CO.

## GEORGIE EVELYN C. FRANCE.

70

## CONRAD DRESSLER.

- 71 Design in plaster for a brush-handle, to  
be executed in silver.

72

73

74

## JOHN D. SEDDING.

- 75 Plaster model of centre of altar,  
founded on a design by J. D. SEDDING.  
Modelled by CONRAD DRESSLER.

## E. M. ROPE.

- 76 Plaster cast of bas-relief in decorated  
frame. Subject: "Demeter and Per-  
sephone."

## HEYWOOD SUMNER.

- 77 Replica of gesso panel erected in Bel-  
vedere Church, Kent.

## J. M. MACLAREN.

- 78 Model of a panel to be carved in stone  
on headstone to the late R. T. Downie,  
Esq., Norriston.  
Modelled by R. A. LEDWARD.



F. E. E. SCHENCK.

79 Panel. Sketch model in plaster.

80 Panel in terra-cotta.

81 Panel. Sketch model.

82

83

84

WILLIAM MORRIS.

85 Six sheets of "The Roots of the Mountains."

Printed at the CHISWICK PRESS.

Designed and illuminated by G. E. REUTER.

MRS. CAVE.

86 Embroidered book cover.

Designed by MAY MORRIS.

Executed by MRS. CAVE.

T. J. COBDEN-SANDERSON.

88 Case containing specimens of book-binding in morocco and vellum, all designed, bound, and tooled by T. J. COBDEN-SANDERSON.

All sewn by MRS. COBDEN-SANDERSON.

Edges gilt by J. GWYNN.

Tools cut by KNIGHTS AND COTTRELL from drawings by T. J. COBDEN-SANDERSON.



T. J. COBDEN-SANDERSON—*contd.*

Letters cut by KNIGHTS AND COTTRELL  
from drawings by MAY MORRIS.

Also a watch-case, made and covered  
by GARRARD, tooled by T. J. COBDEN-  
SANDERSON.

(a) Grettis Saga.

(b) Poems by Alfred Tennyson, 1833  
(red morocco).

(c) Poems by Alfred Tennyson, 1833  
(citron morocco).

(d) Degli amici miei. A guest book.

(e) In Memoriam, 1850.

(f) Shakespeare's Sonnets, 1609. A  
reprint (red morocco).

(g) Shakespeare's Sonnets, 1609. A  
reprint (vellum).

(h) A watch case.

### W. H. HOOPER.

87 (a) Dagger after design by Hans  
Holbein.

Mounted by R. H. SECKER.

Lent by E. J. Gregory, A.R.A.

(b) Brooch—puzzle posy.

Stones set by R. H. SECKER.

(c) Brooch, M. G., carved silver.

Lent by Mrs. E. J. Gregory.



W. H. HOOPER—*continued.*

(*d*) Brooch, the Japanese hours, in hammered gold.

Lent by Miss Ada Joyner.

(*e*) } Carved half-crowns.  
(*f*) }

(*g*) Watch back, copy of seventeenth century medal, in hammered silver.

(*h*) Seal of London County Council, struck from steel die by MESSRS. TAYLOR.

(*j*) Snake carved in bone.

(*i*) Fish, with Japanese emblems, New Year compliments, carved in bone.

(*k*) "Kakemono," inscribed Good Luck, carved in ivory.



## WEST GALLERY.

94

MISS HODDING.

95 Table centre.

Designed by F. A. RAWLENCE.

Executed by MISS HODDING.

## LEEK EMBROIDERY SOCIETY.

96

97

98 Border : embroidered with Tussur silk on cotton velvet.

Designed by THOMAS WARDLE, jun.

Executed by MRS. WARDLE.

MISS HODDING.

99 Quilt or portière, worked in silks on Roman satin.

Designed by F. A. RAWLENCE.

Executed by MISS HODDING and MISS ALICE PHILPOTT.



THOMAS WARDLE.

100 Printed silk, satin, Tussur silk, plush, cotton velvet, cretonne, woollen and linen cloths in permanent natural colours.

Colouring by THOMAS WARDLE.

Executed by BERNARD WARDLE and WILLIAM PARTINGTON.

Silk :

(A) } Designed by T. WARDLE, jun.  
(C) }

(B) }  
(D) } Reproduced ancient designs.  
(F) }  
(M) }  
(N) }  
(Q) }

(E) Designed by MRS. T. S. COOMBE.

(P) Designed by JOHN SEDDING.

Satin :

(I) Designed by T. WARDLE, jun.

(G) }  
(H) } Reproduced ancient designs.  
(J) }  
(K) }

Tussur silk :

(R) Designed by MISS BROOKBANK.

(This pattern is lent by Messrs. Liberty and Co.)



THOMAS WARDLE—*continued.*

Cretonne :

(*T*) } Designed by FAZL DIN.  
(*W*) }

(*S*) }  
(*U*) } Reproduced ancient designs.  
(*V*) }  
(*X*) }

Silk plush :

(*Y*) }  
(*Z*) } Reproduced ancient designs.  
(*d*) }

Woollen cloth (challet) :

(*a*) Reproduced old Soudanese design.

(*b*) } Reproduced ancient designs.  
(*c*) }

101

### FARMER AND BRINDLEY.

- 102 A chimney-piece in marbles : giallo antico, verd antico and  
Designed by W. R. LETHABY.  
Executed by FARMER AND BRINDLEY.

### LONGDEN AND CO.

- 103 Fender in pierced and beaten brass.  
Designed by W. G. JACK.  
Executed by LONGDEN AND CO.,  
assisted by W. BULLAS, W. KNOWLES.



LONGDEN AND CO.—*continued.*

- 104 Cast-iron grate, black.  
Designed by W. R. LETHABY.  
Executed by LONGDEN AND CO.,  
assisted by G. MIDDLETON, J. BRAD-  
SHAW.

MRS. THACKERAY TURNER.

- 105 Hanging for back of a low sideboard :  
embroidered on handwoven Russian  
linen in Morris and Co's. crewels.  
Designed by MRS. THACKERAY  
TURNER.  
Executed by MRS. THACKERAY  
TURNER, assisted by MISS L. R. LENG-  
RIDGE.

HENRIETTA BLOXAM.

- 106 Silk bed quilt.  
Designed by REGINALD HALLWARD.  
Executed by HENRIETTA BLOXAM.

MISS E. S. PHILLPOTTS.

- 107 Bed-cover, adapted from old design.

THOMAS WARDLE.

- 108 Printed silk, satin, Tussur silk, plush,  
cotton velvet, cretonne, woollen and  
linen cloths in permanent natural  
colours.



THOMAS WARDLE—*continued.*

Colouring by THOMAS WARDLE.

Executed by BERNARD WARDLE and  
WILLIAM PARTINGTON.

Cotton velvet ; ten specimens.

(a) Reproduced ancient design.

(b) Two pieces designed by LEWIS F.  
DAY.

(c) Designed by T. WARDLE, jun.

(d) Six pieces reproducing ancient  
designs.

MRS. HENRY WALLACE.

109 Needlework in white thread on red  
ground.

Designed (after old curtain) by MRS.  
HENRY WALLACE.

Executed by MRS. HENRY WALLACE.

MISS FULLER.

110 Panel of cabinet.

Designed by W. MORRIS.

Needlework by MISS FULLER.

LOUIS DAVIS.

111 Border (portion only) in silk em-  
broidery.

Designed by LOUIS DAVIS.

Executed by NORA B. E. HARRIS.

111a



MORRIS AND CO.

- 112 Curtain, embroidered on yellow linen.  
Designed by W. MORRIS.  
Executed by MAY MORRIS, MISS  
YEATES, MRS. STEFAN.

CHARLES STEWART  
PARNELL.

- 113 Irish national banner: embroidered in  
silks on hand-worked ground.  
Designed by WALTER CRANE.  
Executed by UNA TAYLOR.  
Subject: Sunburst breaking into  
Celtic cross, enclosed by Irish harp,  
surrounded with the motto: "Children  
of the Gael shoulder to shoulder." The  
four quarters of the banner contain the  
shields of the four provinces. In the  
right-hand corner is the autograph  
signature of the Irish leader.

MRS. LEWIS F. DAY.

- 114 Top of stool, embroidered in coarse  
silks.  
Designed by LEWIS F. DAY.  
Executed by R. E. DAY.

EDITH BLOXAM.

- 115 Fire-screen or cushion embroidered in  
silks on linen.  
Designed by MRS. REGINALD HALL-  
WARD.  
Executed by EDITH BLOXAM.



EDITH J. M<sup>c</sup>GAVIN.

- 116 Design for a cushion.  
Designer unknown.  
Executed by EDITH J. M<sup>c</sup>GAVIN.

## MORRIS AND CO.

- 117 Curtain embroidered on blue linen.  
Subject: "Fruit Tree."  
Designed by MAY MORRIS.  
Executed by MAY MORRIS, MISS  
YEATES, MRS. EMERY.

## CLARA DAY.

- 118 Silk embroidery.  
Designed by LEWIS F. DAY.  
Executed by CLARA DAY.

## GERTRUDE OWEN.

- 119 Willow pattern worked in flax thread  
on linen.

120

## MRS. BRIGHT.

- 121 Panel of silk embroidery.  
Designed by LEWIS F. DAY.  
Executed by FRANCES BRIGHT.

## MRS. THURSFIELD.

- 122 Bed-cover embroidered in Tussur silk.  
Pattern taken from ceiling of bridal  
chamber in house at Orchomenos, Bœo-  
tia.  
Executed by MRS. THURSFIELD.



E. S. AINGER.

- 123 Copy of old Italian embroidery.

MARION HUMPHREY.

- 124 Centre for dinner-table, worked in silks on white brocaded satin.

Designed by A. G. HUMPHREY.

Executed by MARION HUMPHREY.

ETHEL KING MARTYN.

- 125 Panel for a screen worked in Tussur silk on linen.

THE COUNTESS NECANDA.

- 126 Small curtain embroidered in wools on sheeting.

MARY AUGUSTA SMITH.

- 127 Wall-hanging. Subject: "Earth, Air, Fire, and Water."

Designed by HEYWOOD SUMNER.

Executed by MARY HENRIETTA GILLET and MARY AUGUSTA SMITH.

ELLEN C. WOODWARD.

- 128 Centre for dinner-table, damask darning on cheese cloth.

HARRIETT ANN HEATON.

- 129 Loose cover for sofa or chair: Opus pulvinarium on fine canvas.

Design: old Persian.

Executed by HARRIETT ANN HEATON.



## ERNEST W. GIMSON.

130 Sampler.

Designed by ERNEST W. GIMSON.

Executed by PHILLIS LOVIBOND.

## DOROTHEA FELIX-PALMER.

131 Crewel embroidery. Subject: "I had a little Nut-tree."

Designed by WALTER CRANE.

Executed by DOROTHEA FELIX-PALMER.

ROYAL SCHOOL OF ART  
NEEDLEWORK.

132 Quilt worked in crewels on linen.

Designed by W. MORRIS.

Executed by B. PIKE.

## GEORGIE EVELYN C. FRANCE.

133 Needlework panel, worked in silk on linen.

## ALEXANDER FISHER.

134 Outline embroidery in silk on Russian linen. Subject: "Penelope."

Designed by ALEXANDER FISHER.

Executed by MRS. and MISS FISHER.

## MAY FIELD.

135 Six dessert d'oyleys embroidered in silks on linen.



MARGARET ETHEL ANDREWS.

- 136 Sampler worked with cross-stitch in colours.

E. HOLMES.

- 137 Lace handkerchief in Dresden point.

MRS. WALTER CRANE.

- 138 Collar and portions of a dress, embroidered in silks on silk sheeting.

Designed by WALTER CRANE.

Executed by MRS. WALTER CRANE.

JULIE NÖRREGÅRD.

- 138a Three sideboard cloths in different styles :

(a) Danish peasant embroidery.

(b) Point d'Hardanger. Modern Norwegian peasant style.

(c) White Point d'Hardanger, after antique Norwegian church embroidery.

GEORGE JACK.

- 139 Screen, embroidered in wool on velvet.

Designed by G. JACK.

Executed by MRS. G. JACK.

MISS HODDING.

- 140 Piano back or couvre-pied, worked in silks and crewels on linen.

Designed by F. A. RAWLENCE.

Executed by MISS HODDING and MISS PHILPOTT.



## CATHERINE HOLLIDAY.

- 141 Portière, darned on satin ground.

## MARY BUCKLE.

- 142 Silk embroidered front for cottage piano.

Designed by LEWIS F. DAY.

Executed by MARY BUCKLE.

## MISS GATTON.

- 143 Coverlet in appliqué work.

Designed by HERBERT HORNE.

Executed by MISS GATTON.

## ALICE BOWIE.

- 144 Embroidered portière.

Executed by ALICE and AGNES BOWIE.

## TURNBULL AND STOCKDALE.

- 145 Printed velveteens.

Designed by LEWIS F. DAY.

Designs *C* and *D* lent by Liberty and Co.

ROYAL SCHOOL OF ART  
NEEDLEWORK.

- 146 Antependium for pulpit, worked in silk and gold on silk.

Designed by SELWYN IMAGE.

Executed by MARGARET SMITH,



H. AND J. COOPER.

- 147 Arabian tea-cup screen in oak with needlework panels.

Designed by W. W. M<sup>c</sup>KECHNIE.

Executed by W. BECKWITH.

Needlework panels by ROYAL SCHOOL OF ART NEEDLEWORK.

MARION HUMPHREY.

- 148 Piano-cover in Tussur silk and plush.

WILSON AND POMEROY.

- 149 } Fireplace.  
150 }

CATHERINE HOLLIDAY.

- 151 Wall hanging.

Designed by W. MORRIS.

Coloured and darned by CATHERINE HOLLIDAY.

NELLA CASELLA.

- 152 Silk embroidery: fifteenth century style (Italian).

MARY TEDDER.

- 153 Carved walnut cheval screen, with square of embroidery worked on cretonne,



## E. M. BARKER.

- 154 Table-cloth made of cotton handkerchief embroidered in silks.

155

## TURNBULL AND STOCKDALE.

- 156 Printed velveteens.

*F G H I J.*

Designed by LEWIS F. DAY.

Executed by TURNBULL AND STOCKDALE.

*Vide* No. 145.

## ADA M. CORBETT.

- 157 Portière embroidered in silk and wool.

## KYRLE SOCIETY.

- 158 Banner for the St. Pancras Branch of the Young Men's Friendly Society.

Designed by MISS VYVYAN.

Figures worked by MRS. T. G. VYVYAN, and details by the MISSES ROSCOW.

Head and hands painted by MISS E. K. MARTYN.

## FRANCES COMYNS CARR.

- 159 Embroidery in silk for screen.

Designed by MRS. GARDINER HASTINGS.

Executed by FRANCES COMYNS CARR.



EDMOND G. REUTER.

- 160 Frame containing three photographs of hangings painted and embroidered on canvas.

Designed by EDMOND G. REUTER.

Executed by MR. and MRS. REUTER.

MORRIS AND CO.

- 161 Embroidered cushion cover : tulip and rose design.

Designed by W. MORRIS.

Executed by MAY MORRIS.

THE EDITOR OF "HOME ART-  
WORK."

- 162 Panel for a screen, in washing silks.  
Subject : "Wisdom."

Designed by M. BOWLEY.

Executed by MRS. CONYERS MORRELL.

NANCY FELIX-PALMER.

- 163 Embroidery in crewels. Subject :  
"Mary, Mary, quite contrary."

Designed by WALTER CRANE.

Executed by NANCY FELIX-PALMER.

MRS. LUCY.

- 164 Silk embroidery on linen. Subject :  
"Pandora."

Designed by ELLEN WELBY.

Executed by MRS. LUCY.



## HERBERT FLETCHER.

- 165 Hand-woven silk damask: "Cavendish."

## MRS. THACKERAY-TURNER.

- 166 Embroidered curtain, worked on hand-woven Assam silk in Morris and Co.'s crewels.

Designed by MRS. THACKERAY TURNER.

Embroidered partly by MRS. THACKERAY TURNER and by L. R. LANGRIDGE, under MRS. THACKERAY TURNER'S supervision.

## MORRIS AND CO.

- 167 Embroidered screen on white ground.

THE EDITOR OF "HOME ART-  
WORK."

- 168 "A Royal Bird." Embroidered with Pearsall's silks.

Designed by KATE CLARKE; border after WALTER CRANE.

Executed by B. S. DAUBENY.

ROYAL SCHOOL OF ART  
NEEDLEWORK.

- 168a Cushion worked in silk and gold on silk.

Ancient Italian design.

Worked by E. PRING, under the direction of H. BARBER.



MRS. BERNEY FICKLIN.

- 169) Pair of curtain borders: silk and plush  
174) appliqué.

Design from ROYAL SCHOOL OF ART  
NEEDLEWORK.

Executed by MRS. BERNEY FICKLIN.

ROYAL SCHOOL OF ART  
NEEDLEWORK.

- 170 Silk cushion.

Adapted from old Chinese design.

Executed by B. SOULSBY.

- 171 Wall-hanging: silk needlework on  
linen.

Designed by W. MORRIS.

Executed by MRS. LAWLESS, MISSES  
STIFF and WALKER.

Lent by permission of the Hon. Mrs.  
Percy Wyndham.

- 172 Silk couvrette.

Designed by N. WHICHELO.

Executed by E. O'BYRNE, under the  
direction of H. BARBER.

- 173 Panel worked in silks on linen  
"Wheat Sheaf."

Executed by C. H. GIBERT.

- 174 *Vide* 169.



GEORGIE EVELYN CAVE  
FRANCE.

175 Needlework borders.

MORRIS AND CO.

176 Embroidered screen: Oriental design.  
Designed by W. MORRIS.  
Executed by JANE MORRIS.

JULIE NÖRREGARD.

177 Afternoon tea-cloth, cosy, and ser-  
viettes: embroidered in cotton on linen,  
trimmed with Cluny lace.

ROYAL SCHOOL OF ART  
NEEDLEWORK.

178 Hanging worked in crewels on linen.  
Copied from Old English design.  
Executed by L. and F. ARMSTRONG.

ETHEL GROVER.

179 Silk embroidery on linen.  
Design adapted from old Grecian tomb.  
Executed by ETHEL GROVER.

HERBERT FLETCHER.

180 Chenille curtain.  
Designed by HERBERT FLETCHER.  
Executed by ALEXANDER MORTON  
AND CO.



MRS. HARDWICKE RAWNSLEY.

- 181 Tea-cloth embroidered in Morris and Co.'s silks on Ruskin linen.  
Design adapted from Ruskin's "Seven Lamps."  
Executed by HILDA WARD.

- 182 Small table-cover: embroidered with Harris and Co.'s flax threads on Ruskin linen dyed by them.  
Design adapted by MRS. HARDWICKE RAWNSLEY.  
Executed by MRS. BIRKETT.

- 183 Piece of embroidery: worked with Harris and Co.'s flax threads on Ruskin linen dyed by them.  
Executed by MRS. SWAN.

MISS MILLETT-DAVIS.

- 184 Mantel border worked on Roman satin.  
Designed by AYMER VALLANCE.  
Executed by MISS MILLETT-DAVIS.

SUZANNE DRESSLER.

- 185 Strip of embroidery for curtain-border or mantel-shelf, worked on white Roman sheeting.



ROYAL SCHOOL OF ART  
NEEDLEWORK.

- 186 Embroidered silk cushion.  
Copy of ancient Chinese design.  
Executed by ISABEL ROGERS.

## AYMER VALLANCE.

- 187 Red stole, embroidered on red silk-  
damask.  
Designed by AYMER VALLANCE.  
Executed by K. DELANO-OSBORNE.

## MARY DANCY.

- 188 Venetian embroidery from old design.

## MRS. HARDWICKERAWNSLEY.

- 189 Sideboard-cloth : embroidered in  
Harris and Co.'s flax threads on Ruskin  
linen.  
Executed by MISS CHRISTIE.

THE GUILD AND SCHOOL OF  
HANDICRAFT.

- 190 Presidential chair in oak, upholstered  
with embossed leather.  
Designed by C. R. ASHBEE.  
Woodwork by C. V. ADAMS, assisted  
by C. ATKINSON.  
Leather work by W. HARDIMAN.



ROYAL SCHOOL OF ART  
NEEDLEWORK.

- 191 Firescreen worked in silk on linen.  
Designed by W. MORRIS.  
Executed by E. O'BYRNE.  
Frame by H. S. HOUSE.

BEATRICE A. M. BROWN.

- 192 Bambino. Sculptured model in clay,  
tinted.

SCHOOL OF ART WOOD-  
CARVING.

- 193 Baby's chair.  
Executed by M. E. REEKS, S. M. MAC-  
KENZIE.  
Chair made by G. MILLS.

MORRIS AND CO.

Case of embroidery:—

- 194 Embroidered tea-cloth. "Vine and  
Pink" design.  
Designed by W. MORRIS.  
Executed by JANE MORRIS.
- 195 Embroidered cushion-cover. "Olive  
and Rose" design.  
Designed by W. MORRIS.  
Executed by MISS YEATES.
- 196 Embroidered tea-cloth. "Apple"  
design.  
Designed by W. MORRIS.  
Executed by MAY MORRIS.



MORRIS AND CO.—*continued.*

- 197 Embroidered cushion cover. "Rose wreath" design.  
Designed by W. MORRIS.  
Executed by MAY MORRIS.
- 198 Embroidered work-bag. "Spray" design.  
Designed by MAY MORRIS.  
Executed by MISS YEATES.
- 199 Embroidered cushion. Flower-pot.  
Designed by W. MORRIS.  
Executed by MAY MORRIS.
- 200 Embroidered sachet.  
Designed by MAY MORRIS.  
Executed by MISS YEATES and MRS. EMERY.
- 201 Embroidered work-bag. "Pomegranate" design.  
Designed by MAY MORRIS.  
Executed by MISS DOWIE and MISS YEATES.
- 202 Embroidered sachet.  
Designed by MAY MORRIS.  
Executed by MISS YEATES and MRS. EMERY.
- 203 Embroidered table-cloth. "Tulip" design.  
Designed by MAY MORRIS.  
Executed by MRS. WILLIAM MORRIS.



MORRIS AND CO.—*continued.*

- 204 Embroidered quilt for a cot. Animal design.  
Designed by MAY MORRIS.  
Executed by MRS. WILLIAM MORRIS.

THE LADIES' ART-WORK  
DEPÔT.

- 205 Border on linen, for draping an easel.  
Copied from old work and worked at the depôt.
- 206 Embroidered book-cover.
- 207 Copy of a prayer-book formerly belonging to Charles I.

MARY AUGUSTA SMITH.

- 208 Three cushions.  
Designed by HEYWOOD SUMNER.  
(a) Carnations.  
Executed by MRS. WARD.  
(b) Open-work design.  
Executed by MARY AUGUSTA SMITH.  
(c) Daisies and clover.  
Executed by MRS. WARD.

THE LADIES' ART-WORK  
DEPÔT.

- 209 Embroidered casket with secret lock.  
Old Persian design.  
Executed at the depôt.



MRS. HARDWICKERAWNSLEY.

- 210 Tea cloth embroidered with Harris and Co.'s flax threads on Ruskin linen.  
Designed by  
Executed by MISS CHRISTIE.

MARY AUGUSTA SMITH.

- 211 Tablecloth of Langdale linen embroidered with flax thread.  
Old English design.  
Executed by ALICE K. GILLETT.

MRS. ARTHUR J. ROWE.

- 212 Design for flounce in Honiton lace.

MISS CATHARINE LOVIBOND.

- 213 Design for handkerchief in Honiton lace.

MADELEINE MOORE.

- 214 Collar and cuffs in point-lace.

ANN ELLIS.

- 215 Handkerchief in point-lace.  
216 Handkerchief in point-lace.  
217 Collar in point-lace.  
218 Handkerchief in Limerick lace.



THE LADIES' WORK SOCIETY.

- 219 Cushion of Natti silk worked in filo floss: "Daffodils and Jonquils."

MISS E. R. FELIX-PALMER.

- 220 Reticella in linen and Irish thread.  
Copied from old design.  
Executed by E. R. FELIX-PALMER.

NANCY FELIX-PALMER.

- 221 Reticella in linen and Irish thread.  
Copied from early pattern.  
Executed by NANCY F. PALMER.

MARY GILBERT.

- 222 Examples of cotton netting.

ALLER VALE ART INDUS-  
TRIES.

- 223 Village needlework.  
Designed and executed by JANE MAD-  
DICETT.

MRS. THURSFIELD, SEN.

- 224 Sofa pillow worked in silk on Roma  
satin.  
Old English design.  
Executed by S. THURSFIELD.

GERTRUDE OWEN.

- 225 Greek lace (crotchet).  
Designed by RIEGO DE LA BRENCHAR-  
DIÈRE.  
Executed by GERTRUDE OWEN.



## MISS WORMALD.

- 226 Lady's skirt, worked in cut work.  
 227 Greek lace and cut work in linen and flax thread adapted from old designs.  
 Executed by MRS. WORMALD.

## MRS. HARDWICKERAWNSLEY.

- 228 Work-bag. Worked in Morris and Co.'s silks on Ruskin linen dyed by Harris and Co.  
 Designed by MR. RAWNSLEY.  
 Executed by MISS IRWIN.

## FLORENCE BROWN.

- 229 Music or portfolio stand in American walnut.  
 Woodwork after Egyptian Koran stand by OWEN WRINSLADE.  
 Carving by WILLIAM OTTOWAY.

## W. A. S. BENSON.

- 230 Brass and copper floor lamp.  
 Designed by W. A. S. BENSON.  
 Executed by J. LOVEGROVE.

ROYAL SCHOOL OF ART  
NEEDLEWORK.

- 231 Chippendale chain : worked in crewels on linen.  
 Design adapted from Old English by N. WHICHELO.  
 Executed by MARY and HELEN IRISH.



W. A. S. BENSON.

- 232 Lamp with flower-bowls in silver and bronze.

Designed by W. A. S. BENSON.

Executed by J. LOVEGROVE, T. PINCHES, and J. TAYLOR.

ROYAL SCHOOL OF ART  
NEEDLEWORK.

- 233 Old English winged chair.

Copy of old English work.

Executed by E. HOLDEN, E. O'BYRNE, B. HAINES and M. JOHNSON.

MRS. THACKERAY TURNER.

- 234 Embroidered sofa back, worked on handwoven Russian linen with Morris and Co's. silks.

Designed by MRS. THACKERAY TURNER.

Executed by MRS. C. W. DIXON, under MRS. THACKERAY TURNER'S direction.

ROYAL SCHOOL OF ART  
NEEDLEWORK.

- 235 Altar-cloth of needlework worked in silk and Japanese gold on cloth.

Designed by SELWYN IMAGE.

Executed by F. TINDALE, M. CROSSLÉ, and C. H. GIBERT.



## FARMER AND BRINDLEY.

- 236 Walnut table, designed to take a piece of green porphyry: the form being very nearly that of the original slab in the rough.

Designed by W. R. LETHABY.

## W. A. S. BENSON.

- 237 Lamp in silver and bronze.  
Designed by W. A. S. BENSON.  
Executed by J. LOVEGROVE.

## CHARLES SPOONER.

- 238 Small sideboard of English-grown sycamore.

Designed by CHARLES SPOONER.

Executed by T. and J. WALL and CHARLES SPOONER.

## ANDREW B. DONALDSON.

- 239 A mahogany birthday casket (July 15th) painted with the legend of St. Swithun.

## DOULTON AND CO.

- 240 Two stoneware mugs.

MRS. SOMERSET BURT-  
CHAELL.

- 241 Embroidered Roman apron. Old Italian design.

Executed by ALLEGRA TERRACINA.



MRS. SOMERSET BURTCHAELL—*contd.*

- 242 Embroidered Roman apron. Old  
Italian design.  
Executed by ROSA SERMONETA.

- 243 Embroidered Roman apron. Old  
Italian design.  
Executed by ALLEGRA ZAFFATTI.

- 244 Embroidered Roman apron. Old  
Italian design.  
Executed by CELESTE ZAFFATTI.

ROYAL SCHOOL OF ART  
NEEDLEWORK.

- 245 Couvrette overhanging, worked in  
crewels on linen. Copy of old design.  
Executed by M. MAGUIRE.

JOHN D. SEDDING.

- 246 Sketch design for decoration of altar  
in electrotpe or beaten metal.

MRS. C. F. M. CLEVERLY.

- 247 Fourfold oak screen, stained and  
gilded.  
Designed and executed by MRS. C. F.  
M. CLEVERLY.  
Woodwork by W. CURTIS.

W. A. S. BENSON.

- 248 Copper teapot.  
Designed by W. A. S. BENSON.  
Executed by J. LOVEGROVE.



W. A. S. BENSON—*continued.*

- 249 Coffee-pot.  
Designed by W. A. S. BENSON.  
Executed by J. LOVEGROVE and C.  
GREEN.

- 250 Brass dish.  
Designed by W. A. S. BENSON.  
Executed by J. TAYLOR.

- 251 Lamp.

- 252 Copper flower-dish.  
Designed by W. A. S. BENSON.  
Executed by J. TAYLOR.

- 253 Tea-urn.  
Designed by W. A. S. BENSON.  
Executed by J. LOVEGROVE and C.  
GREEN.

MISS CHAPMAN.

- 254 Pear-wood card-tray in Swedish wood-carving.

MISS NYSTRÖM.

- 255 Juniper-wood tankard in Swedish wood-carving.

356

257



258

259

260

NORTH GALLERY.

201 Panel of stencil decoration on a plain groundwork.  
Designed by G. T. ROBINSON.  
Executed by G. CHAPMAN.

202 Specimen of tooled leather intended for a stove ornament.  
HORACE WARREN.

203 Wall decoration in relief.  
Designed by H. R. WARREN.  
Executed by THE ANAGLYPTA CO.

204 Mirror frame carved wooden frame, painted and gilded.  
Designed by E. B. WARREN.  
Carved by L. A. TURNER.  
Decorations by M. A. SMITH and G. BARRELL.



131

NORTH GALLERY.

GEO. TROLLOPE AND SONS.

- 261 Panel of stencil decoration on a natural groundwork.

Designed by G. T. ROBINSON.

Executed by G. CLAUSEN.

HORACE WARNER.

- 262 Specimen of tooled leather intended for a stove ornament.

THE ANAGLYPTA CO.

- 263 Wall decoration in relief.

Designed by H. RENÉ RAINGER.

Executed by THE ANAGLYPTA CO.

E. P. WARREN.

- 264 Mirror in a carved wooden frame, painted and gilded.

Designed by E. P. WARREN.

Carving by L. A. TURNER.

Decorations by H. A. B. SMITH and G. BARRELL.



WILKINSON AND SON.

- 265 Mahogany writing-table with copper mounts.

Designed by A. H. MACKMURDO.

- 266 Chimney-piece ; shelf supported by figures.

Designed by B. CRESWICK.

- 267 Dog stove for above.

Designed by A. H. MACKMURDO.

- 268 Pair of brass and iron dogs for above.

Designed by A. H. MACKMURDO.

THE ANAGLYPTA CO.

- 269 Wall decoration in relief.

Designed by C. F. A. VOYSEY.

Executed by THE ANAGLYPTA CO.

- 270 Wall decoration in relief.

Designed by OWEN W. DAVIS.

Executed by THE ANAGLYPTA CO.

COUPER AND SONS.

- 271 Specimens of Clutha glass.

Designed by DR DRESSER.

THOMAS WALLACE HAY.

- 272 Wardrobe panel with imitation ivory plaques, the ornament arranged from scented geranium, withered leaves.

WILKINSON AND SON.

- 273 Mahogany chair in brown silk velvet.

Reproduction of old model.



## GILLOW AND CO.

- 274 Cabinet sideboard.

## GILBERT W. BAYES.

- 275 Plaster reliefs: "Pets."

## WILKINSON AND SON.

- 276 Chair.

Designed by

Executed by

- 277 Sideboard.

Designed by

Executed by

- 278 Card table.

- 279 Occasional table.

## KELLOCK BROWN.

- 280 Two sconces in repoussé copper.

## ALLER VALE ART INDUSTRIES.

- 281 Panel or wall-tile.

Designed and executed by C. BUTLER-STONEY.

## F. W. POMEROY.

- 282 Panel in plaster (gilt) executed for J. D. Sedding for the choir stalls at Holy Trinity Church, Chelsea.  
Repoussé by LONGDEN AND CO.



WALTER CRANE.

- 283 Panel in gesso, bronzed and lacquered,  
for a library frieze. Subject: "Astro-  
nomy."  
Designed by WALTER CRANE.  
Executed by WALTER CRANE.  
Scroll work modelled by HAROLD  
WEEKES.
- 284 Panel in gesso, bronzed and lacquered,  
for a library frieze. Subject: "Ro-  
mance."  
Designed by WALTER CRANE.  
Figures and colouring by WALTER  
CRANE.  
Scroll work modelled by the late  
OSMUND WEEKES.
- 285 Panel in gesso, bronzed and lacquered,  
for a library frieze. Subject: "Philo-  
sophy."  
Designed by WALTER CRANE.  
Figures and colouring by WALTER  
CRANE.  
Scroll work modelled by the late  
OSMUND WEEKES.
- 286 Panel in gesso, bronzed and lacquered,  
for a library frieze. Subject: "A  
learned Commentator."  
Designed by WALTER CRANE.  
Figures and colouring by WALTER  
CRANE.



WALTER CRANE—*continued*.

Scroll work modelled by HAROLD WEEKES.

- 287 Panel in gesso, bronzed and lacquered, for a library frieze. Subject: "Travels." Designed by WALTER CRANE. Figures and colouring by WALTER CRANE. Scroll work modelled by HAROLD WEEKES.

F. W. POMEROY.

- 288 Panel in plaster (gilt) executed for J. D. Sedding for the choir stalls at Holy Trinity Church, Chelsea.

WILKINSON AND SON.

- 289 Mahogany settle with canopy. Designed by A. H. MACKMURDO. Executed by

J. G. JACKSON.

- 290 Drawing of case for grand piano.

ALLER VALE ART INDUSTRIES.

- 291 Small wall-tile. Designed and executed by CHARLES BUTLER-STONEY.

HOWARD AND SONS.

- 292 Rosewood and inlaid ivory cabinet.



C. H. BRANNAM.

- 293 Pot—Barum ware.

HOWARD AND SONS.

- 294 Carved chair.  
295 Walnut chair in tapestry covering :  
Louis XIV. style.  
Designed by W. F. RANDALL.  
Executed by

GILBERT W. BAYES.

- 296 Plaster reliefs. Subject : "The Sea-  
maid's Frolic."

HOWARD AND SONS.

- 297 Carved oak cabinet.  
Designed by  
Executed by

DOULTON AND CO.

- 298 Jug in salt-glazed stoneware.  
Designed and executed by ARTHUR E.  
PEARCE.  
299 Bowl, overglaze : "Carrara."  
Designed by JOHN EYRE.  
Executed by EMMELINE ROBERTS.

KELLOCK BROWN.

- 300 Plaque in hammered copper.



## HOWARD AND SONS.

- 301 Walnut chair and velvet covering :  
Louis XIII. style.  
Designed by  
Executed by

## JOSEPH WITCOMBE.

- 302 Sketch-model (plaster cast) of frieze.

## WALTER CRANE.

- 302a Pair of door panels in gesso, lacquered  
and bronzed. Subject : "Welcome  
the coming, Speed the parting, Guest."  
Designed by WALTER CRANE.  
The leaf and scroll-work lettering  
modelled by the late OSMUND WEEKES.  
Coloured and finished by WALTER  
CRANE.

## HOWARD AND SONS.

- 303 Italian walnut inlaid cabinet.  
Designed by  
Executed by

THE GUILD AND SCHOOL OF  
HANDICRAFT.

- 304 Octagonal mahogany mirror, with  
gesso-work and colour.  
Designed by C. R. ASHBEE.  
Woodwork by W. CURTIS.  
Gesso-work and colour by C. R. ASH-  
BEE and WALTER TAYLOR.



SCHOOL OF HANDICRAFT—*continued.*

- 305 Whitewood bureau, stained blue, ornamented with gesso-work.  
Designed by F. J. THOMAS.  
Woodwork by R. PHILLIPS and W. CURTIS.  
Gesso-work by W. HARDIMAN.  
Lent by F. J. Thomas

COUPER AND SONS.

- 306 Glass (Clutha) in cabinet.

FORD MADOX BROWN.

- 307 Chest of drawers for workman or cottager.  
Designed by FORD MADOX BROWN.  
Executed by JOSEPH WADDINGTON.

LYSWICK HALL ART SCHOOL.

- 308 Coffee-pot in repoussé copper.  
Designed by J. W. ODDIE.  
Executed by W. J. ATKINSON.

WALTER CRANE.

- 309 Panel in gesso, bronzed and lacquered.  
Subject: "Pussies cornered."  
Designed by WALTER CRANE.  
Figures and colouring by WALTER CRANE.  
Scroll-work and fish modelled by the late OSMUND WEEKES.



ERNEST W. GIMSON.

310 Plaster frieze.

REGINALD T. BLOMFIELD.

311 Mahogany corner cupboard inlaid with  
snakewood and ebony.

Designed by REGINALD T. BLOMFIELD.  
Executed by JOHN FINCH.

KESWICK SCHOOL OF INDUS-  
TRIAL ART.

312 Breakfast dish with lid in hammered  
copper.

Copied from old Swiss pewter.  
Executed by JEREMIAH RICHARDSON.

AGNES S. BOYD.

312a Copper mirror frame, flat chased and  
repoussé.

Celtic ornament adapted by AGNES  
S. BOYD.

Executed by JOHN CORMACK.

ERNEST W. GIMSON.

313 Mahogany writing cabinet.

Designed by ERNEST W. GIMSON.

Cabinet work by A. H. MASON and C.  
SMITH.

Marqueterie by J. BEANER.

MARGARET HUSSEY.

314 Carved deal frame.



MAW AND CO.

- 315 Panel: "Seed Time."  
Designed by WALTER CRANE.  
Executed by MAW AND CO.

MARSH, JONES, AND CRIBB.

- 316 Walnut cabinet inlaid.  
Designed by W. R. LETHABY.  
Executed by A. BOWEN and THOMAS WORD.  
Inlay by E. HOOKE.
- 317 Rosewood china stand.  
Designed by W. R. LETHABY.  
Executed by THOMAS WORD.

MORRIS AND CO.

- 318 Handwoven Arras tapestry: "The Forest."  
Designed by J. H. DEARLE.  
Executed by W. KNIGHT, J. MARTIN, W. SLEATH, under the superintendence of W. MORRIS.
- 319 Bachelor's sideboard in mahogany.  
Designed by G. JACK.  
Cabinet work by H. GREEN, W. THATCHER, A. ALLAM, W. DRUMMOND.

T. W. SQUIRE.

- 319a Mirror of wood and modelled wax.

COUPER AND SONS.

- 320 Clutha glass (five specimens).



G. JACK.

- 320a Panel of carved Italian walnut.

WALTER CRANE.

- 321 Pair of door panels in gesso, bronzed and lacquered : "Peacocks."

Designed by WALTER CRANE.

Coloured and finished by WALTER CRANE.

Modelled by the late OSMUND WEEKES.

MARSH, JONES, AND CRIBB.

- 322 Rosewood occasional table.

Designed by W. R. LETHABY.

Executed by

MORRIS AND CO.

- 323 Oak cabinet.

Designed by G. JACK.

Cabinet work by W. THATCHER and H. GREEN.

Carving by L. TURNER.

ALFRED POCOCK.

- 324 Rosewood inlaid cylinder escritoire.

MACKMURDO AND HORNE.

- 325 Specimens of the woodwork in course of execution for the Church of St. Luke, Camberwell.

Designed by H. P. HORNE.

- 326 Intarsia of boxwood in mahogany cut by T. PINDAR.

Executed by L. H. BESSANT.



LADIES' WORK SOCIETY.

- 327 Mahogany inlaid and painted cabinet.  
Designed and executed by M. SHOE-  
SMITH.

JEFFREY AND CO.

- 328 Repoussé plate used in producing the  
leather paper "Corona vitæ."  
Designed by WALTER CRANE.  
Executed by THOMAS GODFREY.

ARTHUR BARTLETT.

- 328a Writing-paper case.  
Designed by ARTHUR BARTLETT.  
Executed by T. G. FRASER.

E. P. WARREN.

- 329 Wooden mirror frame, carved and orna-  
mented with gesso arabesque, dyed  
and gilt.  
Designed by E. P. WARREN.  
Executed by J. ALDAM HEATON and  
W. B. CHAMPION.

THE GUILD AND SCHOOL OF  
HANDICRAFT.

- 330 Embossed copper pot.  
Designed and executed by J. PEARSON.



## J. BLACKMORE.

- 331 Mahogany writing table, eighteenth century English.

Designed by J. R. and J. BROWN.

Executed by R. E. HOGAN.

## WALTER CRANE.

- 332 Badge of the Art Workers' Guild, cast from gesso model : silvered and rubbed with colour.

Designed and modelled by WALTER CRANE.

Cast and silvered by the late OSMUND WEEKES.

## LIBERTY AND CO.

- 333 Mantel-fitting of teak with relieved intaglio decoration. The face of fire opening, sconces, kerb and implements of beaten copper.

Details of design adapted from ancient Egyptian examples.

Designed by

Executed by

Fireside chair of teak covered in dull red leather.

Designed by

Executed by

Fireside chair of teak covered in dull red leather.

Designed by

Executed by



THE GUILD AND SCHOOL OF  
HANDICRAFT.

- 334 Oak and leather chair.  
Designed by C. R. ASHBEE.  
Woodwork by W. CURTIS.  
Leatherwork by W. HARDIMAN.

WIN PALMER.

- 335 Sketch for wall decoration in gesso  
panels.

THE GUILD AND SCHOOL OF  
HANDICRAFT.

- 336 Mahogany mantelpiece with embossed  
copper panels.  
Designed by C. R. ASHBEE.  
Woodwork by W. CURTIS.  
Metalwork by J. PEARSON.

ERNEST W. GIMSON.

- 337 Armchair.  
Designed by E. W. GIMSON.  
Executed by J. BRITNELL.

COLLINSON AND LOCK.

- 338 Rosewood and ivory cabinet.  
Designed by G. J. S. LOCK.  
Inlay designed and engraved by  
STEPHEN WEBB.  
Cut by J. SMITH.  
Cabinet-work by J. CARVER.



COLLINSON AND LOCK—*continued.*

- 339 A carved mahogany cabinet.  
Designed by G. J. S. LOCK.  
Made by R. ROBERTSON.  
Carving by S. MOULTRIE and —  
DAVIDSON.
- 340 A walnut and boxwood marqueterie  
sideboard.  
Designed by G. J. S. LOCK.  
Cabinet-work by B. C. JEWELL and C.  
SPURGEON.  
Marqueterie cut by A. THURTLE and  
F. BROWN.
- 341 A rosewood and ivory music cabinet.  
Designed by G. J. S. LOCK.  
Executed by — FOREST.  
Inlay designed by S. WEBB.  
Cut by W. THURSTALL.
- 342 A satinwood wardrobe.  
Designed by G. J. S. LOCK.  
Made by R. MITCHELL.
- 343 Portions of the decorations of a ceiling.  
Designed and executed by S. WEBB.
- 344 A shaped rosewood and ivory table.  
Designed by G. J. S. LOCK.  
Made by JOHN FLETCHER.
- 345 Rosewood and ivory table.  
Designed by G. J. S. LOCK.  
Inlay designed by STEPHEN WEBB.  
Cut by W. HEADLAND.  
Cabinet-work by W. HALL.



COLLINSON AND LOCK—*continued*.

- 346 Two walnut chairs.  
Designed by G. J. S. LOCK.  
Executed by H. SMITH.  
Inlay cut by G. and E. TATE.  
Designed by S. WEBB.
- 347 A small twofold screen in carved rose-wood.  
Designed by G. J. S. LOCK.  
Made by R. ROBERTSON.  
Carving by C. BLAINES.
- 348 A coromandel and ivory tripod-table.  
Designed by G. J. S. LOCK.  
Made by R. ROBERTSON.
- 349 A shaped carved mahogany table.  
Designed by G. J. S. LOCK.  
Made by W. HALL.  
Carving by S. MOULTRIE.
- 350 Silvered mirror-frame.  
Designed and executed by S. WEBB.
- 351 A carved mahogany dining-room chair.  
Designed by G. J. S. LOCK  
Executed by S. WEBB.

THOMAS MARTIN.

- 352 Armchair of ebonized beech.  
Designed (from an old chair) under  
supervision of E. P. WARREN.  
Carving by W. JONES.



THE GUILD AND SCHOOL OF  
HANDICRAFT.

- 353 Circular picture-frame in spun and embossed copper.

Designed by W. HOLMAN HUNT.

Executed by J. WILLIAMS.

## HOWARD AND SONS.

- 354 Cabinet.

Designed by

Executed by

C. H. BRANNAM.

- 355 Pottery.

Designed by C. H. BRANNAM.

Ornamented by A. B. RICE.

## DORA WHITE.

- 356 Burnt-wood panel.

## F. GARRARD.

- 357 Three frames of glazed tiles, with impressed patterns.

## JEFFREY AND CO.

- 358 (a) Ceiling paper in distemper colours.

Designed by LEWIS F. DAY.

Printed by J. GILBERT.

(b) Ceiling paper printed in distemper colours. Subject: "The Four Winds."

Designed by WALTER CRANE.

Printed by R. SOAN.



JEFFREY AND CO.—*continued.*

(c) Ceiling paper printed in flock on a talc ground.

Designed by LEWIS F. DAY.

Printed by G. HITCHCOCK.

GREGORY AND CO.

359 Sideboard in Italian walnut.

Designed by EDWIN FOLEY.

Cabinet-work by THOMAS JELLEFFE.

Carving by J. JOHNSON.

The whole work produced under the superintendence of W. B. COLLINS.

THE GUILD AND SCHOOL OF  
HANDICRAFT.

360 Plaque in repoussé copper.

Designed and executed by J. PEARSON.

BARCLAY AND SON.

361 A brass table-lamp.

Designed by F. W. SINGER.

Executed by

362 Aluminium and copper duplex table-lamp.

Designed by F. W. SINGER.

Executed by

LADIES' WORK SOCIETY.

363 Hand-painted satinwood tray.

Designed and executed by M. SHOE-SMITH.



## DOULTON AND CO.

- 364 "Marqueterie" ware, viz., teapot, cup and saucer and bowl.  
Designed by  
Executed by

## H. AND J. COOPER.

- 365 The "Billet-doux" screen in oak with hand-painted panels.  
Designed by H. J. COOPER.  
Executed by R. URAND and G. SIMS.  
Panels painted by MRS. JOPLING.

## H. J. L. J. MASSÉ.

- 366 Britannia metal tray for electro-plating.

## F. GARRARD.

- 367 Four frames of hand-painted tiles, coated with stanniferous enamel, and painted on while in the raw state.  
Designed by F. GARRARD.  
Executed by F. GARRARD and J. L. JAMES.

## ALLER VALE ART INDUSTRIES.

- 368 Panel or tile for wall decoration.  
Designed and executed by C. BUTLER-STONEY.



MRS. M<sup>C</sup>CLURE.

- 369 Chair of Cromwell's time. Modern leatherwork.  
Designed and executed by MRS. M<sup>C</sup>CLURE.

A. H. SKIPWORTH.

- 370 Piece of wooden cresting for canopy at east end of Memorial Chapel, Greenwich.  
Designed by A. H. SKIPWORTH.  
Executed by R. GODBOLD.  
Gilding by H. A. B. SMITH.

T. R. SPENCE.

- 371 Frieze panel in plaster.

JEFFREY AND CO.

- 372 Machine-printed wall-paper  
Designed by WALTER CRANE.  
Executed by JEFFREY AND CO.

GUILD AND SCHOOL OF  
HANDICRAFT.

- 373 Embossed brass pot.  
Designed and executed by J. PEARSON.
- 374 Oak secretaire, decorated with gesso and colour.  
Designed by C. R. ASHBEE.  
Woodwork by W. CURTIS.  
Gesso-work by W. HARDIMAN.  
Ironwork by R. UNDERHILL.



SCHOOL OF HANDICRAFT—*continued.*

- 375 Copper coal vase.  
Designed by C. R. ASHBEE.  
Repoussé work by JOHN WILLIAMS.  
Smith's work by R. UNDERHILL.

## JEFFREY AND CO.

- 376 Wall-paper printed in distemper colours, and enriched with gilding.  
"Corona Vitæ."  
Designed by WALTER CRANE.  
Printed by C. BEAUCHAMP.
- 377 Embossed, lacquered, and gilt leather-paper. "Corona Vitæ."  
Designed by WALTER CRANE.  
Executed by JEFFREY AND CO.
- 378 Frieze—"Corona Vitæ"—in distemper colours.  
Designed by WALTER CRANE.  
Printed by C. BEAUCHAMP.
- 379 Wall-paper—"Corona Vitæ"—printed in distemper colours, gilt.  
Designed by WALTER CRANE.  
Printed by C. BEAUCHAMP.
- 380 Wall-paper printed in distemper colours, and enriched with gilding.  
Designed by LEWIS F. DAY.  
Printed by J. GILBERT.



JEFFREY AND CO.—*continued.*

- 381 Wall-paper printed in flock on a metal ground.

Designed by LEWIS F. DAY.

Printed by G. HITCHCOCK.

- 382 Wall-paper printed in various tones of green lacquer, on a lacquered metal ground.

Designed by LEWIS F. DAY.

Printed by W. BOTTOMLEY.

- 383 Frieze in various tones of lacquer, on a lacquered metal ground.

Designed by LEWIS F. DAY.

Printed by W. BOTTOMLEY.

- 384 Embossed leather paper, hand-painted on lacquered metal ground: "Peacock Garden."

Designed by WALTER CRANE.

Painted by C. HARDMAN.

- 385 Wall-paper printed in distemper colours with gilding on a mica ground.

Designed by E. SEDDING.

Printed by C. BEAUCHAMP.

- 386 Wall-paper printed in transparent water-colours.

Designed by JOHN RIGBY.

Printed by W. JACKSON.

- 387 Wall-paper printed in transparent water-colours.

Designed by A. F. BROPHY.

Printed by W. JACKSON.



JEFFREY AND CO.—*continued.*

- 388 Wall-paper printed in metal on a distemper ground.

Designed by C. F. A. VOYSEY.

Printed by W. BOTTOMLEY.

- 389 Wall-paper printed in transparent water-colours.

Designed by B. and F. GAST.

Printed by W. JACKSON.

- 390 Wall-paper printed in distemper colours on a mica ground.

Designed by MARY GEMMELL.

Printed by W. JACKSON.

- 391 Wall-paper printed in distemper colours.

Designed by A. SILVER.

Printed by C. HITCHCOCK.

- 392 Wall-paper printed in distemper colours.

Designed by LEWIS F. DAY.

Printed by W. JACKSON.

- 393 Wall-paper printed in distemper colours on a mica ground.

Designed by LEWIS F. DAY.

Printed by J. GILBERT.

- 394 Wall-paper printed in distemper colours on a mica ground.

Designed by LEWIS F. DAY.

Printed by C. HITCHCOCK.



JEFFREY AND CO.—*continued.*

- 395 Wall-paper printed in flock on a distemper ground enriched with gilding.  
Designed by LEWIS F. DAY.  
Printed by GEORGE HITCHCOCK.

In the specimens of executed work the colours were mixed under the direction of METFORD WARNER.

G. TROLLOPE AND SONS.

- 396 Panel for wall decoration.  
Designed by G. T. ROBINSON.  
Executed by G. CLAUSEN.

GILLOW AND CO.

- 397 Rosewood cabinet.

KESWICK SCHOOL OF INDUSTRIAL ARTS.

- 398 Sugar bowl in repoussé brass.  
Designed and executed by ROBERT TEMPLE.

WILLIAM WALLACE.

- 399 Box in repoussé copper.

ADA EVANS.

- 400 Plaque in repoussé copper.  
Elizabethan design adapted and executed by ADA M. EVANS.

WILLIAM WALLACE.

- 401 Copper box for holding ink-pot.



## L. DELEPIERRE CALVERT.

- 402 One of a proposed set of chessmen executed by electro deposit.

## CLEMENT HEATON.

- 403 Relief panel of fibrous plaster made from cloisonné plate.

## JEFFREY AND CO.

- 404 Folding screw with panels of embossed leather.

Designed by WALTER CRANE.

Executed by JEFFREY AND CO.

- 405 Folding screen with panels of embossed leather.

(a) Arbor vitæ.

Designed by WALTER CRANE.

(b) Amorini and peacocks.

Designed by WALTER CRANE.

(c) Reproduction of old leather.

## J. E. KNOX.

- 406 Two carved boxwood statuettes: "A Hertford Monitor and Monitress" (Christ's Hospital).

GUILD AND SCHOOL OF  
HANDICRAFT.

- 407 Circular plaque in embossed copper.  
Designed and executed by J. PEARSON,



AYMER VALLANCE.

- 408 Repoussé dish: "Wild boar in the thicket."

Designed by AYMER VALLANCE.

Executed by E. A. DEERE.

LYSWICK HALL ART SCHOOL.

- 409 Wall sconce in repoussé brass, "The Founder of Eton College."

Designed by J. W. ODDIE.

Executed by J. C. MARTIN.

GILLOW AND CO.

- 410 Walnut table.

WILLIAM WALLACE.

- 411 Coffe of wood overlaid with copper embossed with line design.

W. A. S. BENSON.

- 412 Box of embossed leather with brass mounts.

Designed by W. A. S. BENSON.

Executed by J. McVEIGH.

- 413 Box of embossed leather with copper mounts.

Designed by W. A. S. BENSON.

Executed by J. McVEIGH.

CLEMENT HEATON.

- 414 A pair of vases in Heaton's cloisonné enamel.



CLEMENT HEATON—*continued.*

Designed by CLEMENT HEATON.

Executed by L. KNOWLES, M. OMMA-  
NEY, and H. PETTIFER.

REGINALD T. BLOMFIELD.

- 415 Litany desk for Grantham Church.

Designed by REGINALD T. BLOMFIELD.  
Woodwork and carving by W. AUMO-  
NIER and W. AUMONIER, JUN.

Brasswork by — ELSLEY.

MAW AND CO.

- 416 Case containing vases in lustre-ware.

Designed by WALTER CRANE.

Executed by — CHILDE, — JONES,  
— RUTTER, — BROWN.

MARCH, JONES, AND CRIBB.

- 417 An inlaid walnut coffer and bench.

Designed by W. R. LETHABY.

Executed by A. BEAUMONT.

Inlay by E. HOOKE.

W. A. S. BENSON.

- 418 Chandelier.

Designed by W. A. S. BENSON.

Executed by J. LOVEGROVE.

- 419 Pendant for twelve electric lamps.

Designed by W. A. S. BENSON.

Executed by J. LOVEGROVE.

- 420 Chandelier.

Designed by W. A. S. BENSON.

Executed by J. LOVEGROVE.



## ENTRANCE HALL.

F. GARRARD.

- 421 Embossed tiles stamped by hand with patterns and filled in with coloured glazes and enamels.

J. D. SEDDING.

- 422 Altar of alabaster, lapis-lazuli and metal: the plaster panels are intended to be repoussé metal.

Designed by J. D. SEDDING.

Executed by T. STIRLING LEE and A. G. WALKER.

Masonry by FARMER AND BRINDLEY.

423

G. TROLLOPE AND SONS.

- 424 Panel of stained plaster for wall decoration: Persian design.

Designed by G. T. ROBINSON.

Executed by G. CLAUSEN.

A. H. SKIPWORTH.

- 425 Painted wood credence-table for Memorial Chapel, Greenwich.

Designed by A. H. SKIPWORTH.

Executed by R. GODBOLD.

Decoration by H. A. BERNARD-SMITH.



KESWICK SCHOOL OF INDUS-  
TRIAL ARTS.

- 426 Altar cross in hammered gilding metal  
set with pyrites and rock crystal.  
Designed by MRS. H. RAWNSLEY.  
Executed by G. DICKSON and J.  
BIRKETT.

C. F. M. CLEVERLY.

- 427 Triptych painted on wood and gilded.  
Woodwork designed by C. F. M.  
CLEVERLY.  
Decoration by L. CHAFFEY.  
Panels painted by C. F. M. CLEVERLY.

JOHN WILSON.

- 428 Medusa.

ALBERT TOFT.

- 429 Plaster panel, bronzed : illustrative of  
shipbuilding.

LONGDEN AND CO.

- 430 Black iron and brass grate.  
Designed by H. LONGDEN.  
Executed by LONGDEN AND CO. as-  
sisted by W. BULLAS and J. DYSON.
- 431 Beaten brass fender.  
Designed by W. FLOCKHART.  
Executed by LONGDEN AND CO. as-  
sisted by J. KNOWLES and W. BULLAS.



LONGDEN AND CO.—*continued.*

- 432 Pierced and engraved steel and iron fireguard.  
Designed by H. LONGDEN.  
Executed by LONGDEN AND CO. assisted by W. KNOWLES, W. BOOTH, G. K. WEBSTER.

F. JUNCK.

- 433 Marble bust.

FREDK. E. E. SCHENCK.

- 434 Part of column in terra-cotta.  
435 Panel carved in brick.  
Designed by F. E. E. SCHENCK.  
Executed by F. E. E. SCHENCK and A. HEARN.

R. A. LEDWARD.

- 436 Plaster model of heraldic lion to be carved in oak for newel post of staircase to Netley Castle, Southampton.  
Designed by J. D. SEDDING.  
Modelled by R. A. LEDWARD

C. HARRISON TOWNSEND.

- 437 Scheme of decoration for apse of All Saints' Church, Knightsbridge.  
Designed by C. HARRISON TOWNSEND.  
Dome decoration and mosaic by T. R. SPENCE.  
Alabaster and marble work by DAYMOND AND SON.  
Plaster modelling by W. AUMONIER.



## LONGDEN AND CO.

- 438 Panel of wrought iron and gilt copper roses.

Designed by J. D. SEDDING.

Executed by LONGDEN AND CO.,  
assisted by E. VICKERS.

## BEATRICE A. M. BROWN.

- 439 Sketch in gesso for central decoration with electric light: "The Lamplighter."

## T. R. SPENCE.

- 440 Working design of angel for mosaic in St. George's Church, Newcastle-on-Tyne.

## GEORGE FRAMPTON.

- 441 Wine-jug modelled in wax and gilt.

## HAYWARD AND SON.

- 442 Wall-hanging, block printed on paper: "Haarlem."

Designed by JOHN BELCHER.

Executed by HAYWARD AND SON.

## MORRIS AND CO.

- 443 Cartoon for stained glass.

Designed by E. BURNE-JONES.

## HAYWARD AND SON.

- 444 Wall-hanging, block printed on paper: "Chestnut."

Designed by W. KYDD.

Executed by HAYWARD AND SON.



DE MORGAN AND CO.

- 445 Panel of painted tiles.  
Designed by W. DE MORGAN.  
Executed by M. RAVA.

JOHN WILSON.

- 446 Fountain jardinière for dining-table.

STRODE AND CO.

- 447 Newel and panel for stairway in  
wrought-iron.  
Designed by W. AMOR FENN.  
Figure and foliage by S. C. HOBBS.  
Scrolls and welding by C. GREEN.

W. AUMONIER.

- 448 Models and plaster carvings made for  
the Anaglypta Co. by W. AUMONIER.  
(a) Pompeian Frieze.  
Designed by OWEN W. DAVIS.  
(b) Filling.  
Designed by T. R. SPENCE.  
(c) Frieze.  
Designed by T. R. SPENCE.  
(d) Small frieze.  
Designed by R. RAINGER.  
(e) Italian Renaissance frieze.  
Designed by OWEN W. DAVIS.



W. AUMONIER—*continued.*

(*f*) Two diapers.

Designed by OWEN W. DAVIS.

(*g*) Alternate centre to *c*.

(*h*) Filling.

Designed by C. F. A. VOYSEY.

MARK ROGERS, JUN.

- 449 Bust in terra-cotta and walnut-wood:  
"Silvia."

TURNBULL AND STOCKDALE.

- 450 Printed stuffs.

Designed by LEWIS F. DAY.

Executed by TURNBULL AND STOCK-  
DALE.

T. ERAT HARRISON.

- 451 Panel in oils for church decoration.

ELLA CASELLA AND NELLA  
CASELLA.

- 452 Specimens of enamelled glass.

(*a*) Decanter.

(*b*) Decanter.

(*c*) Bottle.

(*d*) Vase.

(*e*) Three wine-glasses.

(*f*) Tumbler.

(*g*) Two small bottles.



E. HILLEBAUER.

- 452a Specimens of engraved glass.  
One claret-jug.

ADOLF PALLME.

- 452b Engraved claret-jug.

COALBROOKDALE CO.

- 453 Cast iron and electro-bronzed fire-place.

Designed by A. H. MACKMURDO.

Models by J. CRESWICK.

Cast by the Exhibitors.

ALLER VALE ART INDUSTRIES.

- 454 (a) Vase in giallo ware.

Designed and executed by DOMINICO MARCUCCI.

(b) Vase, ceramic cameo decoration.

Designed and executed by DOMINICO MARCUCCI.

(c) Vase, ceramic cameo decoration.

Designed and executed by DOMINICO MARCUCCI.

HORACE ELLIOTT.

- 455, 457 Grès de Flandres. Jar in salt-glaze ware with four handles.

Designed by HORACE ELLIOTT.

Vase made by KARL LETSCHERT.

Handles by HORACE ELLIOTT.

Decoration by FRAU BINDER.



## WORKING LADIES' GUILD.

- 456 Grandfather clock-case and clock in burnt-wood engraving.

## BRITTEN AND GIBSON.

- 458 Specimens of colour in Prior's Early English glass.  
Designed by W. J. BOVER.

## HARRY DIXON.

- 459 A wild boar in bronze.

## W. REYNOLDS STEPHENS.

- 460 Fruit spoon in silver gilt, enamels, mother of pearl and ivory.  
Designed by W. REYNOLDS STEPHENS.  
Executed by MAPPIN AND WEBB, assisted by F. BEACH, T. BARNES, T. W. LADD, Coalbrookdale Co.
- 461 Cast-iron grate and chimney-piece.  
Designed by W. R. LETHABY.  
Modelled by E. HALSE.  
Executed by the Exhibitor.

## HENRY PAGE.

- 462 Bronze paperweight.  
Designed by HENRY PAGE.  
Cast by C. BÜHRER.



ARTHUR L. COLLIE.

- 463 Red marble plinth for statuette.
- 464 Bronze statuette : General Gordon.  
Designed by HAMO THORNYCROFT.  
Cast by SINGER AND SONS.
- 465 Wrought-iron music stand, adapted  
from old design.  
Executed by A. W. BATERSHELL.

M. FELTHAM AND CO.

- 466 Marble chimney-piece.  
Designed by E. SAYER.  
Executed by R. LAYCOCK.
- 467 Basket or dry grate.

GUILD AND SCHOOL OF  
HANDICRAFT.

- 468 Copper fender and fire-irons.  
Designed and executed by J. PEARSON.  
Ironwork by R. UNDERHILL.

F. DEARMAN.

- 469 Summer fire-screen in bent iron.

R. CRITTALL AND CO.

- 470 Wrought-iron gate.  
Designed by F. B. WADE.  
Smith's work by W. BUCKINGHAM and  
T. ATKINS, JUN.  
Fitting by W. BARTELL.



W. A. S. BENSON.

- 471 Kettle and stand.

Designed by W. A. S. BENSON.

Executed by J. LOVEGROVE and C. GREEN.

J. A. HUNT.

- 472 Cast and wrought lead wall cistern.

Designed by R. T. BLOMFIELD.

Executed by WILLIAM GLENDAY.

SIR E. H. ELTON.

- 473 Elton ware.

Designed and finished by SIR E. H. ELTON.

Thrown by G. MASTERS.

R. CRITTALL AND CO.

- 474 Lock and doorplates in repoussé steel.

Designed by H. S. PEPPER.

Executed by A. SEPL.

A. L. COLLIE.

- 475 Bronze statuette: "Peace."

Designed by E. ONSLOW FORD.

Cast by SINGER AND SONS.

R. A. BELL AND GEORGE  
FRAMPTON.

- 476 Coloured panels for an altar-piece in fibrous plaster, gilt and coloured.

The originals, differently coloured, are in a triptych in St. Clare's Church, Sefton Park, Liverpool.



W. AUMONIER.

- 477 Full-sized model for stone carving.  
Panel over doorway.

REGINALD T. BLOMFIELD.

- 478 Part model in plaster of friezes to be  
executed in gauged brickwork at 20,  
James Street, S.W.  
Designed by REGINALD T. BLOMFIELD.  
Figures by H. PEGRAM.  
Birds and animals by H. DIXON.  
Foliage by G. WITCOMBE.

MAINZER AND KEMPTHORNE.

- 479 Marble mosaic of portion of British  
coat-of-arms.  
Designed by G. S. PAYNE.  
Executed by MAINZER AND KEMP-  
THORNE.

H. J. RUST.

- 480 Sample of mosaic flooring as fixed at  
St. George's Church, Newcastle-on-  
Tyne.  
Designed by T. R. SPENCE.  
Executed by H. J. RUST.

VENICE AND MURANO GLASS  
COMPANY, LTD.

- 481 Mosaic panel from the American  
Church in Rome.  
Designed by E. BURNE-JONES.  
Executed by PIETRO DOMINICI.



## GIUSEPPE ASTI.

- 482 Venetian glass mosaic : "Our Lord in Glory."

Designed by C. GIANNESI.

Executed by GIUSEPPE COSTANZI.

## W. A. S. BENSON.

- 483 Bronze sundial.

Designed by W. A. S. BENSON.

Figures by R. A. LEDWARD.

J. McVEIGH, pattern maker.

- 484 Model for chimney-piece.

GUILD AND SCHOOL OF  
HANDICRAFT.

- 485 Dish in repoussé brass.

## MAW AND CO., LTD.

- 486 Screen of painted tiles and pottery.

Pottery designed by LEWIS F. DAY.

Tiles marked *C* designed by A. C. WEATHERSTONE.

Tiles marked *D* designed by J. A. SHUFFREY.

Tiles marked *E* designed by F. R. EARLES.

Tiles marked *F* designed by C. H. TEMPLE.

Tiles marked *H* painted by C. H. TEMPLE.

Tiles marked *I* painted by W. E. MOORE.



MAW AND CO.—*continued.*

Tiles marked *J* painted by W. EVANS.

Tiles marked *K* painted by A. CHILDE.

Tiles marked *L* painted by W. J. RUTTER.

- 487 Lustre and ceramic tesserae: "Christ in majesty."

Designed by HENRY HOLLIDAY.

Executed by GEORGE STEVENS.

HAYWARD AND SON.

- 488 Wall hanging, block printed on paper: "Claverton."

Designed by A. GWATKIN.

Executed by HAYWARD AND SON.

- 489 Ceiling-paper printed in distemper.

Designed by W. SHAW KYDD.

Executed by HAYWARD AND SON.

STRODE AND CO.

- 490 Newel standard and lantern.

Designed by W. AMOR FENN.

Executed by G. EMMS.

MISS SCHWABE.

- 491 Shield in iron.

JOHN ALFRED HUNT.

- 492 Specimen of wrought sheet lead.

Designed by JOHN A. HUNT.

Executed by W. GLENDAY.



## COALBROOKDALE CO.

- 493 Cast-iron fire-grate with cast brass panels.

Designed by A. H. MACKMURDO.  
Executed by the Exhibitors.

## G. TROLLOPE AND SONS.

- 494 Panel of plaster for wall decoration—  
for filling of dado.

Designed by G. T. ROBINSON.  
Executed by G. CLAUSEN.

## KELLOCK BROWN.

- 495 Door of hammered copper on an oak frame.

Designed by KELLOCK BROWN.  
Executed by KELLOCK BROWN and R. FERRIS.

## A. L. COLLIE.

- 496 Bronze statuette.

Designed by SIR FREDERICK LEIGHTON.

Cast by SINGER AND SONS.

## PARKES BROTHERS.

- 497 New form of save-all fireplace.

Designed by C. F. A. VOYSEY.  
Executed by PARKES BROTHERS.



ALBERT TOFT.

- 498 Plaster panel, bronzed : illustrative of shipbuilding.
- 499 Plaster panel, bronzed : illustrative of shipbuilding.

R. L. B. RATHBONE.

- 500 Cinerary urn in wrought copper : hammered from flat sheet, atmospherically bronzed.

Designed by R. L. B. RATHBONE.

Pattern-making and bronzing by R. SYMONDS.

Fitting and chasing by A. HUGHES.

Hammered work by H. P. HALL.

CONRAD DRESSLER.

- 501 Study of a girl's head in copper, silvered and oxidized.

Designed by CONRAD DRESSLER.

Copper depositing and plating executed by G. SCHAUB AND SON.

JAMES POWELL AND SONS.

- 502 (a) Electric light pendant and brackets in opal glass and hammered iron.
- (b) Specimens of soda-lime table-glass.
- (c) Reproductions of eighteenth century cut and engraved table-glass.
- (d) Candelabra, cruet and vases, in glass and hammered iron.



JAS. POWELL AND SONS—*continued.*

(*e*) Selection of opal glass vases.

(*f*) Specimens of modern English table-glass, in flint and green glass.

(*g*) Copy of Cypriote bottle of the Roman period.

FIGLI DI GIUSEPPE CANTAGALLI, FLORENCE.

503 (*a*) Small plate, Gubbio style. Copy of an Old Maestro, Giorgio.

(*b*) Small plate, fine grotesque on white ground. Urbino style.

(*c*) Small plate, polychrome, ornaments on blue ground.

(*d*) Small plate, bianco su bianco, with a gold lustre rim, and with a head in the centre.

(*e*) Small plate, grotesques and lustre on dark blue ground. Gubbio style.

(*f*) Small plate, faenza dark hue camaiaux.

(*g*) Small plate, coffaggiolo, with a head in the centre.

(*h*) Embossed cup, golden lustre. Hispano-Arabic style.

(*i*) Small sculpted dish, golden lustre. Hispano-Arabic style.



FIGLI DI G. CANTAGALLI—*continued.*

(j) Small bottle, copy of an old Persian gold and copper lustre and blue.

(k) Jug, copy of an old Urbino mythological subject.

(l) Small bottle, copy of an old Casteldurante, ornaments on blue ground, with two medallions, male and female heads.

(m) Tile, with a female figure from the bas-relief of the cathedral of Rimini, lustre.

(n) Tile, with a male figure, from a picture of Perugino, lustre.

(o) Vase, with serpent handles, fine grotesques on white ground. Urbino style.

(p) Small ewer, faenza, a coat-of-arms, on grey ground.

VENICE AND MURANO  
GLASS COMPANY.

504 Case containing specimens of glass.

(3) Comport with cover. Pagliesco and gilt.

Designed by E. BENUZZI.

Executed by G. SEGUSO.



VENICE GLASS CO.—*continued.*

(4) Cinerary urn decorated with enamel.

Designed by E. BENUZZI.

Executed by G. SEGUSO.

(5) Claret jug. Fentoncino and Aventurina.

Designed by V. ZANNETTI.

Executed by G. SERENA.

(6) Decanter. Pagliesco, Lattimo lines.

Designed by E. BENUZZI.

Executed by G. SEGUSO.

(7 & 8) Vase and tazza. Pagliesco.

Designed by E. BENUZZI.

Executed by G. SEGUSO.

(9) Crystal vase.

Designed by S. ZANNETTI.

Executed by L. SEGUSO.

(10 & 11) Vase and tazza.

Designed by E. BENUZZI.

Executed by I. SEGUSO.

(12 & 13) Two vases. Cepala gilt.

Designed by G. SMITH.

Executed by G. SERENA.

G. WALTON AND CO.

505 Plaque, underglaze and barbotine:  
"Angels."

Designed after BENOZZO COZZOLI.

Executed by HANNAH WALTON.



MISS YELDHAM.

- 506 Design for plate, oil colour on china.  
Designed by MISS COX.  
Executed by MISS R. COX.

C. H. BRANNAM.

- 507 Combe jug.  
Designed by C. H. BRANNAM.  
Ornament by J. S. DEWDNEY.  
Fishmouth by F. BOWDEN.
- 508 Combe jug.  
Designed by C. H. BRANNAM.  
Ornaments by J. S. DEWDNEY.  
Fishmouth by F. BOWDEN.

SIR E. H. ELTON.

- 509 Elton ware, blue green snake bottle.  
Thrown by G. MASTERS.  
Designed and finished by SIR E. H.  
ELTON.

SHIRLEY AND CO.

- 510 Wrought-iron balcony.  
Designed by T. R. SPENCE.  
Executed by G. NEALE and A. SHIR-  
LEY.

T. ERAT HARRISON.

- 511 The Ellison challenge cup in cast  
silver, chased and repoussé.



## ERNEST NEWTON.

- 512 Brass and copper pendant for electric lighting.

Designed by ERNEST NEWTON.

Executed by SHIRLEY AND CO.

Embossing and fitting by M. HANCHER.

Other details by A. WOOL, FRYER, BROMAGE, and KING.

## WM. DE MORGAN.

- 513 Showcase of pottery.

Designed by WM. DE MORGAN.

Thrown by S. ELLIS.

Painted by C. and F. PASSENGER, H. ROBINSON, and E. PORTER.

514— }  
519 }



## BALCONY.

WALTER CRANE.

- 520 Pen drawing ; title-page for "Chambers Twain" by ERNEST RADFORD.  
Printed at the CHISWICK PRESS.

G. WOOLLISCROFT RHEAD.

- 521 Pen and ink design for cover of a catalogue.
- 522 Pen and ink drawing for book illustration. Subject: "Christ on the Cross."
- 523 Pen and ink drawing for book illustration. Subject: "Gloria in excelsis Deo."
- 524 Pen and ink drawing for book illustration. Subject: "Glory to God in the highest."

T. ERAT HARRISON.

- 525 Pen and ink design for a book-plate.

LOUIS DAVIS.

- 526 Drawing for head-piece with proof.



## T. ERAT HARRISON.

- 527 Pen and ink illustrations, headings, tail-pieces, and book-plate.  
Book-plate reproduced by DAWSON AND CO.

## LOUIS DAVIS.

- 528 Proof of book-cover, with photographic reduction of original drawing.  
Printed by STRAKER AND SON.
- 529 Small colour sketches for a signboard at the Coffee Tavern, Pinner.
- 530 Three proofs of borders for book decoration.
- 531 Two headings (with proofs) designed for the "English Illustrated Magazine."
- 532 Two headings (with proofs) designed for the "English Illustrated Magazine."
- 533 Head-piece. Subject: "At even prayse the fayr day."
- 534 Two headings (with proofs) designed for the "English Illustrated Magazine."
- 535 Three headings (with proofs) designed for the "English Illustrated Magazine."



- 536 Two headings (with proofs) designed for the "English Illustrated Magazine."
- 537 Two designs (with proofs) for "The Story of St. George and the Dragon."

WALTER CRANE.

- 538 Original drawing for "The Ministering Children's League."
- 539 Selection of original drawings for "The Book of Wedding Days."
- 540 Original drawings for "A Herald of Spring."
- 541 Selection of original drawings.
- 542 Original drawings for "Thoughts in a Hammock."
- 543 Selection of original drawings for "The Book of Wedding Days."

A. H. MACKMURDO AND  
H. P. HORNE.

- 543a Photograph of house built for Mrs. Conway, brick and rough cast.

E. P. WARREN.

- 544 Photographs of drawing-room at 4, Prince's Gardens.  
Designed by E. P. WARREN.  
Plaster frieze, bronzed.



THE ARCHITECTURAL ILLUS-  
TRATION SOCIETY.

545 (A) Figure of Fame. Statue of H. M.  
the Queen at Winchester.

(B) Mayor's chain, Preston.

Designed by ALFRED GILBERT.

(C) } Views in Alma Tadema's house.

(D) } Designed by ALMA TADEMA.

Photographs by HENRY REEVES.

546 (A) } House at Wimbledon.

(B) } Designed by E. J. MAY.

(C) } Carr Manor, Leeds.

(D) } Designed by EDWARD S. PRIOR.

Photographs by HENRY REEVES.

J. WENLOCK ROLLINS.

547 Portion of frieze (bronze) of chimney-  
piece, executed in Istrian marble for  
the Rt. Hon. Lord Windsor.

Executed by J. W. ROLLINS.

THE ARCHITECTURAL ILLUS-  
TRATION SOCIETY.

548 (A) Entrance front, Morden Grange,  
Blackheath.

(B) } Holcombe, Chatham.

(C) } Designed by JOHN BELCHER.

(D) } Photographs by HENRY REEVES.

549 Views from 170, Queen's Gate, S.W.

Designed by R. NORMAN SHAW.

Photographs by HENRY REEVES.



E. P. WARREN.

- 550 Photograph of interior.

MACKMURDO AND HORNE.

- 551 Photograph of house built for J. Miller, Esq., brick and rough cast.

THE ARCHITECTURAL ILLUSTRATION SOCIETY.

- 552 (A) Interior: St. Agnes, Kennington Park.

Designed by G. G. SCOTT.

(B) Entrance: 167, Queen's Gate, S.W.  
Designed by MERVYN MACARTNEY.

(C) Portion of Beaumont College, Old Windsor.

Designed by JOHN BENTLEY.

(D) Church of Corpus Christi, Brixton.  
Designed by JOHN BENTLEY.

Photographs by HENRY REEVES.

HEYWOOD SUMNER.

- 553 Original drawings for "The Labours of the XII. Months." Four frames.

B. T. BATSFORD.

- 554 Two frames of illustrations to "Nature in Ornament."

Designed by LEWIS F. DAY.

Executed by photographic process.

554a



## CASSELL AND CO.

- 555 Designs for book decoration by LEWIS F. DAY.

## SELWYN IMAGE.

- 556 Pen and ink design for book-cover.  
Pen and ink design for the cover of  
St. Mary's (Soho) Magazine.  
Woodcut by C. M. PADDY.  
Pen and ink design for tail-pieces, and  
woodcuts.  
Woodcuts by C. M. PADDY.

## THOMAS HUGHES.

- 556a Design for book-cover by HEYWOOD SUMNER.

## REUBEN TOWNROE.

- 557 Designs for panels executed in ceramic mosaic in the quadrangle of the new permanent buildings, South Kensington Museum.

## MRS. REGINALD HALLWARD.

- 558 Book illustration.

## LAURENCE HOUSMAN.

- 559 Wood engraving from a painting by William Blake.  
Drawn on the wood by LAURENCE HOUSMAN.  
Engraved by CLEMENCE HOUSMAN.



ARTHUR SILVER.

- 560 Two photographs, half full-size, of original designs for silk damask. "Indianesque."

REGINALD HALLWARD.

- 561 Illustration from "Flowers of Paradise." Subject: "Fades the Summer."

MRS. REGINALD HALLWARD.

- 562 First of a series of designs for a sea story.

REGINALD HALLWARD.

- 563 Ornamental initials.

- 564 Illustration from "Flowers of Paradise." Subject: "A Morning and Evening Hymn."

Illustration from the same. Subject: "Flowers of Paradise." Two frames.

- 565 Book illustration. Subject: "The Little Copse Wood."

MRS. REGINALD HALLWARD.

- 566 Illustration to old May song.

W. H. HOOPER.

- 567 Steel die for paper stamping. The seal of the London County Council, with impressions in wax and electrotype.

Designed by WALTER CRANE.

Executed by W. H. HOOPER.



W. H. HOOPER—*continued.*

- 568 Wood engraving. An almanack.  
Printed at the CHISWICK PRESS.

- 569 The Pied Piper.  
Decorations by W. H. HOOPER, produced  
in photo-relief process by THE TYPO-  
GRAPHIC ETCHING CO.  
Printed at the CHISWICK PRESS.

W. R. LETHABY.

- 570 Drawing for a title-page.

LAURENCE HOUSMAN.

- 571 Cover for magazine: "Sun Artists."  
Printed at the CHISWICK PRESS.

ROWLAND G. JONES.

- 572 Design for a cloth cover for book.

JOHN WATKINS.

- 573 Design (in photogravure) of a frontis-  
piece for "L'Art."  
Designed by JOHN WATKINS.  
Executed by "L'ART."

CHRISTOPHER W. WHALL.

- 574 Water-colour sketch of window for a  
Church dedicated to St. George.  
575 Water-colour sketch of window for a  
Cemetery Chapel.  
576 Water-colour sketches of plain glazing  
for the interior of a Bank.



GERALD C. HORSLEY.

- 577 Portion of chancel roof paintings at All Saints, Compton, Leek.  
Designed by GERALD C. HORSLEY.  
Executed by GERALD C. HORSLEY,  
SYDNEY TUGWELL, C. WALTON.

CHRISTOPHER W. WHALL.

- 578 Water-colour sketch of window for a Lady Chapel.  
579 Water-colour sketch of window for a library.

JOHN WATKINS.

- 580 Design (in photogravure) of a frontispiece for "L'Art."  
Designed by JOHN WATKINS.  
Executed by "L'ART."

ROWLAND G. JONES.

- 581 Design for a cloth cover for book.

JOHN WATKINS.

- 582 Design for a presentation cup.

ELPHICKE AND HOWELL.

- 583 Design for new pulpit, Copmanthorpe Church, Yorkshire.  
Designed by ALBERT HOWELL.  
Executed by ELPHICKE AND HOWELL.

E. INGRAM TAYLOR.

- 584 Design for stained-glass window. Subject: "The Last Supper."



- COX SONS, BUCKLEY AND CO.  
585 Designs for a new stained-glass catalogue.

Designed by W. T. CLEOBURY.

- REGINALD HALLWARD.  
586 Illustration (in Indian ink) from "Flowers of Paradise." Subject: "An Evening Hymn."

- ALAN WRIGHT.  
587 Design for book-plate.

- JOHN HUNGERFORD POLLEN.  
588 Water-colour sketch of "Autumn," part of a series of panels.

- L. LESLIE BROOKE.  
589 Pen and ink design for book-plate.

- LAURENCE HOUSMAN.  
590 Design for book-plate.

- COX SONS, BUCKLEY AND CO.  
591 Designs for a new stained-glass catalogue.  
Designed by W. T. CLEOBURY.

- E. INGRAM TAYLOR.  
592 Design for stained-glass window. Subject: "The Annunciation."



N. H. J. WESTLAKE.

- 593 Study for a portion of a frieze in the Church of the Annunciation, Chislehurst. Subject : " Patriarchs and Prophets."

WALTER CRANE.

- 594 Sketch scheme of decoration for the interior of Red Cross Hall, Southwark. The large panels illustrate the heroic deeds of the people.  
The same.

F. HAMILTON JACKSON.

- 595 Four panels in oils on wood for furniture or wall decoration. Subject : "Earth, Air, Water, Fire."  
596 Birth of Venus.

B. F. GAST.

- 597 Scheme for decoration of an interior.

C. F. M. CLEVERLY.

- 598 Water-colour sketch-design for decoration of chancel in the parish church, Bexley.

GEORGIE EVELYN CAVE  
FRANCE.

- 599 Design for fan, painted with water-colours on silk.



COLE A. ADAMS.

- 600 Design for ceiling decoration.

C. G. TROWER.

- 601 Water-colour design for printed tiles.

FREDERICK M. SIMPSON.

- 602 Drawing of new staircase for Sir George R. Sitwell, Renishaw Hall, Derbyshire.

MAUDE BERRY.

- 603 Water-colour sketch-design for fresco of a music-room. Words from "After long ages," by Edward Carpenter.

TURNBULL AND STOCKDALE.

- 603a Printed stuffs.

Designed by LEWIS F. DAY.

Executed by TURNBULL AND STOCKDALE.

AYMER VALLANCE.

- 603b Hanging lamp, copper.

CHISWICK PRESS.

(CHARLES WHITTINGHAM AND CO.)

- 604 A case of Printed Books exhibited by the CHISWICK PRESS, produced under the practical superintendence of the manager, CHARLES THOMAS JACOBI, with the assistance of W. B. C. BELL. The names of the following heads of



CHISWICK PRESS—*continued.*

Departments must be associated with these :

J. GURNEY (of Compositors).

W. H. HARPER (of Readers).

W. MUNRO (of Pressmen).

G. GURNEY (of Warehouse).

(a) The Plays of Goldsmith (Temple Library) 1889. Pott 8vo. Edited by Austin Dobson. In Miller and Richard's old style type, on J. Dickinson and Co.'s hand-made paper. Published by Dent and Co.

(b) Homer's Iliad (large paper) 1888. Pott 8vo. Edited by J. M. Paton. In Greek type, on J. Dickinson and Co.'s hand-made paper. Published by White and Allen.

(c) Homer's Odyssey (large paper) 1888. Pott 8vo. Edited by J. M. Paton. In Greek type, on J. Dickinson and Co.'s hand-made paper. Published by White and Allen.

(d) De Imitatione Christi (large paper) 1888. Post 8vo. Edited by P. Caelestinus Wolfsgruber. In Miller and Richard's old style type, on J. Dickinson and Co.'s hand-made paper. Published by White and Allen.



CHISWICK PRESS—*continued.*

(*e*) *Death no Bane*, 1889. Fcap. 8vo. By Robert Black. In Miller and Richard's old style type, on Dutch hand-made paper. Published by Low and Co.

(*f*) *Chambers Twain*, 1890. Imp. 16mo. By Ernest Radford. In Chiswick Press special fount of type, on Dutch hand-made paper. Published by Elkin Mathews.

(*g*) *The Tragic Mary* (large paper) 1890. Fcap. 4to. By Michael Field. In Caslon's old faced type on Whatman's hand-made paper. Published by George Bell and Sons.

(*h*) *Roots of the Mountains* (large paper) 1890. Pott 4to. By William Morris. In Chiswick Press special fount of type, on Whatman's hand-made paper. Published by Reeves and Turner.

(*i*) *Lyrics from Elizabethan Romances*, 1890. Post 8vo. Edited by A. H. Bullen. In Miller and Richard's old style type, on Dutch hand-made paper. Published by J. C. Nimmo.

(*j*) *The Chouans* (*édition deluxe*) 1890. Large 8vo. Translated by George



CHISWICK PRESS—*continued.*

Saintsbury. In Miller and Richard's old style type, on Japanese thick hand-made vellum paper. Published by J. C. Nimmo.

(*k*) The Hobby Horse, 1889. Royal 4to. Art Quarterly. In Miller and Richard's old style type, on French hand-made paper. Issued to subscribers only by the Chiswick Press.

(*l*) Giovanni Pico Della Mirandola (large paper of the Tudor Library) 1890. Small folio. Edited by Joseph Jacobs. In Miller and Richard's old style type, on Dutch hand-made paper. Published by David Nutt.

(*m*) Ros Rosarum, 1885. Fcap. 8vo. By "E. V. B." In Miller and Richard's old style type, on Dutch hand-made paper. Published by Elliot Stock.

(*n*) History of Hampton Court Palace, 1888. Pott 4to. By Ernest Law. In Miller and Richard's old style type, on antique laid machine paper. Published by George Bell and Sons.

(*o*) Selected Poems of Matthew Prior (Parchment Library) 1889. Pott 8vo. Edited by Austin Dobson. In Miller



CHISWICK PRESS—*continued.*

and Richard's old style type, on J. Dickinson and Co.'s hand-made paper. Published by Kegan Paul, Trench, and Co.

(*p*) Masters of Wood Engraving, 1889. Folio. By W. J. Linton. In Miller and Richard's old style type, on machine paper. Issued to subscribers only by B. F. Stevens.

(*q*) Les Reliures Remarquables du Musée Britannique, 1889. Royal 4to. By H. B. Wheatley. In Miller and Richard's old style type, on machine paper. Published by Low and Co.

(*r*) The Venetian Printing Press, 1891. Post 4to. By Horatio F. Brown. In Caslon's old faced type, on Chiswick Press antique laid machine paper. Published by J. C. Nimmo.

(*s*) Specimen of Chiswick Press special fount of Caxton type. Pott 4to. Printed on Whatman's hand-made paper.

(*t*) Love Poems of the Restoration, 1889. Small 4to. Edited by A. H. Bullen. In Miller and Richard's old style type, on Dutch hand-made paper. Privately printed.



CHISWICK PRESS—*continued.*

(*u*) Cheltenham College Register,  
1841-89. Imp. 8vo. Edited by A.  
A. Hunter. In Miller and Richard's  
old style type, on machine paper.  
Published by George Bell and Sons.

MISS PATMORE.

605 Case containing bound books, em-  
broideries :—

ROGER DE COVERLY.

(*a*) Two volumes, half-bound.

MARION HARRIS.

(*b*) Book bound in cut and modelled  
leather.

Designer unknown.

Leather cut by MARION HARRIS.

Binding by JOHN FAZAKERLEY.

ROYAL SCHOOL OF ART  
NEEDLEWORK.

(*c*) Astronomy atlas ; gilt on linen.

Design adapted by L. E. FRICKER.

Executed by L. E. FRICKER.

MRS. R. W. TWEEDIE.

(*d*) Basil leather, with burnt design for  
Bradshaw cover.

Designed by G. C. HAITÉ.

Executed by MRS. R. W. TWEEDIE.



605—*continued.*

EDITH BLOXAM.

(*e*) Card and letter case, embroidered with flax thread on linen.

Designed by REGINALD HALLWARD.  
Executed by EDITH BLOXAM.

MARY E. TUTE.

(*f*) Red linen pin-cushion, with needlework in coloured silks and gold thread.  
Designed by C. E. TUTE.

Executed by MARY E. TUTE.

THE EDITOR OF "HOME  
ART-WORK."

(*g*) Small jewel casket in coral embroidery.

Designed by ETHEL HALL.

Executed by — SEALY, and mounted  
by THE DECORATIVE NEEDLEWORK  
SOCIETY.

ROGER DE COVERLY.

(*h*) Under the Willows. Bound in white vellum, with tooled back and sides.

Designed by R. DE COVERLY.

Executed by R. and A. DE COVERLY.

(*i*) Polybius. Bound in morocco, tooled back and sides in the Aldine style.

Executed by R. DE COVERLY and F. HARVEY.



605—*continued.*

L. E. FRICKER.

(j) Casket painted on vellum to imitate an old needlework casket done by the Nuns of Little Gidding about 1650.

Designer unknown.

Executed by L. E. FRICKER.

ROGER DE COVERLEY.

(k) Water Babies. Bound in morocco, with tooled back and sides and floral borders.

Designed by L. DE COVERLY.

Executed by L. and A. DE COVERLY.

(l) Flowers and Fruit. Bound in white vellum, sides tooled with violets and inlaid with violet morocco.

Designed by R. DE COVERLY.

Executed by R. and A. DE COVERLY.

(m) The Princess. Bound in morocco and inlaid, with tooled back and sides.

Designed by A. DE COVERLY.

Executed by L. and A. DE COVERLY.

(n) La Reliure. Bound in morocco, with dentelle borders, tooled back and sides.

Designed by R. DE COVERLY.

Executed by R. and A. DE COVERLY.

THE LADIES' WORK SOCIETY.

(o) Prayer and Hymn-book bound in linen embroidered in French floss.



MRS. H. BROWNLOW.  
(*p*) Embroidered book-cover.

ELOINE PERKINS.  
(*q*) Embroidered blotter.  
(*r*)

LOUIS DAVIS.  
(*s*) Heroes and Glaucus. Bound in cloth.  
Designed by LOUIS DAVIS.  
Executed by JAMES BURN AND CO.  
(*t*) Cloth book-cover for Cassell and Co.  
Designed by LOUIS DAVIS.

TURNBULL AND STOCKDALE.  
606 Printed cottons.  
Designed by LEWIS F. DAY.

JOSEPH PHILLIPS.  
607 Sketch : door panel, thistle leaf, carved in oak.

THOMAS WALLACE HAY.  
608 Ornament in moonstone.

F. A. WODEHOUSE.  
609 Door for cabinet.  
Designed by F. A. WODEHOUSE and S. F. DAWSON.  
Executed by F. A. WODEHOUSE.



FRANCIS J. DRAKE.

- 610 "Le mauvais esprit de la mer," from Victor Hugo.

MRS. C. WYLIE.

- 611 Panel in jewelled gesso, with tempera painting. Subject :  
"The God of Love. O! Benedicite,  
How mighty and how great a God is  
He!"

Designed by MRS. C. WYLIE.

Frame designed and executed by  
WIN PALMER.

N. H. J. WESTLAKE.

- 612 Study for the centre portion of a triptych for Birchington Church.

F. W. POMEROY.

- 613 Photograph of statuettes for new font in Carlisle Cathedral.  
Designed for SIR ARTHUR BLOMFIELD.

KESWICK SCHOOL OF INDUS-  
TRIAL ARTS.

- 614 Dish in hammered copper: "Sea-weed."

Designed by MRS. HARDWICKE  
RAWNSLEY.

Executed by JOHN SPARK and JERE-  
MIAH RICHARDSON.



A. SACHEVERELL COKE.

615 Decorative panel.

LYSWICK HALL ART SCHOOL.

616 Circular tray: "Ruggieri the Paladin."  
Adapted by J. W. ODDIE.  
Executed by J. C. MARTIN.

C. W. MITCHELL.

617 Design for portion of mosaic decoration executed in St. George's Church, Newcastle-on-Tyne.

Apostles by C. W. MITCHELL.

Angels and ornaments by T. R. SPENCE.

Vitreous mosaic by H. RUST.

Design for portion of mosaic decoration executed in St. George's Church, Newcastle-on-Tyne.

Figures of Our Lord, St. Gabriel, and St. Michael, by C. W. MITCHELL.

Ornament by T. R. SPENCE.

Vitreous mosaic by H. RUST.

Design for portion of mosaic decoration executed in St. George's Church, Newcastle-on-Tyne.

Figures of Apostles by C. W. MITCHELL.

Angels and ornaments by T. R. SPENCE.

Vitreous mosaic by H. RUST.

F. E. E. SCHENK.

618 Panel in terra cotta.

619 Copper plaque.



A. SACHEVERELL COKE.

620 Painted panel.

W. A. S. BENSON.

621 Photograph of electrolier for the Melbourne Parliament House.

LYSWICK HALL ART SCHOOL.

622 Circular tray in repoussé gilding metal.

Adapted by J. W. ODDIE.

Executed by J. C. MARTIN.

T. R. SPENCE.

623 Poppies.

EDMOND G. REUTER.

624 Frame containing eight illuminated pages on paper.

Frame containing an illuminated page on vellum.

ARTHUR ROBERTSON.

625 Cover for the New Testament, engraved on imitation ivory.

HERBERT BONE.

625a Sketch of design from which the *opus sectile* by James Powell and Sons is taken.

F. MOWBRAY TAUBMAN.

626 Design in wax for a door knocker.



## FORD MADOX BROWN.

- 627 Etching of design for the "Dream of Sardanapalus," from Lord Byron's Tragedy.

Designed by FORD MADOX BROWN.

Etched by G. M. RHEAD, G. WOOLLISCROFT RHEAD.

## G. W. RHEAD.

- 628 Pencil study of a poppy.

## A. W. CROOK.

- 629 Design for a pedestal.

## OSWALD FLEUSS.

- 630 Study in water-colour of a head of the Virgin Mary, for decorative purposes.

## H. JEWITT.

- 631 Wall-paper design.

## A. H. SKIPWORTH.

- 632 Coloured drawing of Elvetham reredos.

## T. R. SPENCE.

- 633 Working drawing (one-inch scale) for colour decoration of open-timbered roof of St. George's Church, Newcastle-on-Tyne.



A. H. SKIPWORTH.

- 634 Coloured drawing of interior of Memorial Chapel, Greenwich.

DORA M. STEWART.

- 635 Design for printing on cotton or silk.  
Design for printing on cotton or silk.  
Design for printing on cotton or silk.

G. WALTON AND CO.

- 636 Design for wall-paper: "Lily and Rose."  
Designed and executed by ROBERT GRAHAM.

GEORGE C. HAITÉ.

- 637 Frieze.

GERTRUDE M. GINN.

- 638 Two designs for tiles.  
639 Design for tiles.

LEWIS F. DAY.

- 640 Working drawing for printed cretonne.  
641 Cartoon for stained glass.

W. T. MORRELL.

- 642 Case of books.  
(a) Tennyson's works, bound in hand-tooled levant morocco.  
Designed and finished by F. G. WEBB,  
Forwarded by W. HENDRIE,



W. T. MORRELL—*continued.*

(*b*) Tennyson's works, bound in hand-tooled levant morocco.

Designed and finished by W. C. WYATT.  
Forwarded by W. HENDRIE.

(*c*) Tennyson's works, bound in hand-tooled levant morocco.

Designed and finished by F. G. WEBB.  
Forwarded by W. HENDRIE.

ROYAL SCHOOL OF ART  
NEEDLEWORK.

(*d*) Browning's works, bound in vellum, decorated with water-colour painting from an old Valois design.

Executed by L. E. FRICKER.

MACMILLAN AND CO.

(*e*) The English Illustrated Magazine for 1890.

Printed by R. CLAY AND SONS.

Types by MILLER AND RICHARD.

G. E. OVER.

(*f*) Thistledown, large and small paper editions. Cricket Songs, ordinary edition.

Composition and presswork by J. T. SMITH.



KESWICK SCHOOL OF INDUS-  
TRIAL ARTS.

(*g*) Service-book with panels of re-  
poussé silver for the church of St.  
Kentigern, Crosthwaite.

Designed and arranged by MRS. H.  
RAWNSLEY.

Silver-work by R. TEMPLE and J.  
BIRKETT.

Binding by ORROCK AND SON.

(*h*) Service-book with panels of ham-  
mered gilding metal.

Designed by MRS. H. RAWNSLEY.

Executed by J. F. BANKS and J. BIR-  
KETT.

REV. C. H. DANIEL.

(*i*) Bourdillon's Ailes d'Alouette, 1890.  
Printed in Fell's type on Alton Mills  
handmade paper.

Growth of Love. Printed in Fell's  
type.

Bound by MORLEY, Oxford.

(*k*) Lyrics, by M. L. Woods, 1888.  
Printed in Fell's type on Whatman's  
handmade paper.

(*l*) Dixon's Odes and Eclogues,  
1884. Printed in Fell's type on What-  
man's handmade paper.



REV. C. H. DANIEL—*continued.*

(*m*) H. Patmore's Poems, 1884. Printed in Fell's type on Whatman's handmade paper.

(*n*) Sixe Idillia, 1883. Reprinted from the unique copy in the Bodleian. Fell's type on Dutch handmade paper.

(*o*) Bridge's Prometheus the Fire-giver, 1883. Printed in Fell's type on Dutch handmade paper.

(*p*) Bridge's Feast of Bacchus, 1889. Printed in Fell's type on Dutch handmade paper.

(*q*) Dixon's Lyrical Poems, 1887. Printed in Fell's type on Whatman's handmade paper.



## INDEX OF EXHIBITORS, ARTISTS, AND CRAFTSMEN.

*The addresses of Exhibitors only are given.*

*The figures at the end refer to the corresponding numbers in the Catalogue.*

*All whose names appear in the Catalogue as Executors, Designers or Executants, are entitled to a Season Ticket, which may be obtained on application to the Secretary.*

Adams, C. V., 2, Prince's Mansions, Victoria Street, S.W. 190, 600.

Ainger, E. S. 123.

Allam, A. 319.

Aller Vale Art Industry, The, Moorfields, Newton Abbot, S. Devon. 223, 281, 291, 368, 454.

Anaglypta Company, The, 92 and 93, Great Russell Street, W.C. 263, 269, 270.

Andrews, Margaret Ethel. 136.

Architectural Illustration Society, The, 14, Hart Street, Bloomsbury Square, W.C. 545, 549, 552.



## 258 *Index of Exhibitors,*

- Armstrong, F. 178.  
 Armstrong, L. 178.  
 Ashbee, C. R. 190, 304, 334, 336, 374, 375.  
 Asti, Giuseppe. 482.  
 Atkins, T., Jun. 470.  
 Atkinson, C. 190.  
 Atkinson, W. J. 308.  
 Aumonier, W. 415, 437, 448, 477.  
 Aumonier, W., Jun. 415.  
  
 Banks, J. F. 642.  
 Barber, H. 168a, 172.  
 Barclay and Son, Messrs., 138, Regent Street,  
 W. 361, 362.  
 Barker, Miss E. M., Carleton Rectory, Skip-  
 ton-in-Craven, Yorks. 154.  
 Barker, Miss M. H., 46, Fitzroy Street, W.  
 65.  
 Barnes, T. 460.  
 Barrell, G. 264.  
 Bartell, W. 470.  
 Bartlett, Arthur. 328a.  
 Batershell, A. W. 465.  
 Batsford, B. T. 554.  
 Bayes, Gilbert W., 82, Fellows Road, N.W.  
 275, 296.  
 Beach, F. 460.  
 Beaner, J. 313.  
 Beauchamp, C. 376, 378, 379, 385.  
 Beckwith, W. 147.  
 Belcher, John. 442, 548.  
 Bell, R. A., Studio, 98a, Warner Road, Cam-  
 berwell Green. 476.  
 Bell, W. B. C. 604.  
 Benson, W. A. S. 230, 232, 237, 248-253,  
 412, 413, 418-420, 471, 483, 484, 621.  
 Bentley, John. 552.  
 Benuzzi, E. 504.



*Artists, and Craftsmen.* 259

- Berry, Miss Maude, Much Hadham, Herts.  
603.  
Bessant, L. H. 326.  
Binder, Frau. 455, 457.  
Birkett, J. 426, 642.  
Birkett, Mrs. 182.  
Blackmore, J., 3, Sash Court, Wilson Street,  
E.C. 331.  
Bladen, T. W., 8, Harvard Road, Gunners-  
bury, W. 36, 42.  
Blaines, C. 347.  
Blomfield, Reginald T., 39, Woburn Square,  
Bloomsbury, W.C. 311, 415, 472, 478.  
Bloxham, Miss Edith, Poyle House, Guild-  
ford. 115, 605.  
Bloxham, Miss Henrietta, Poyle House,  
Guildford. 106.  
Bone, Herbert. 625a.  
Booth, W. 432.  
Bottomley, W. 382, 383, 388.  
Bover, W. J. 458.  
Bowden, F. 507, 508.  
Bowie, Miss Agnes. 144.  
Bowie, Miss Alice, 69, Finborough Road,  
South Kensington, S.W. 144.  
Bowley, M. 162.  
Boyd, Miss Agnes S., Gairneyfield, Corsto-  
phine, Midlothian. 312a.  
Bradshaw, J. 104.  
Brannam, C. H., Litchdon Street, Barn-  
staple. 293, 355, 507, 508.  
Bright, Frances. 121.  
Bright, Mrs. 121.  
Britten and Gilson, Messrs., 180, Union  
Street, Southwark, S.E. 458.  
Brittnell, J. 337.  
Broad, John. 69.  
Bromage, 512.



260 *Index of Exhibitors,*

- Brookbank, Miss. 100.  
 Brooke, L. Leslie. 589.  
 Brophy, A. F. 387.  
 Brown, —. 416.  
 Brown, F. 340.  
 Brown, Ford Madox, 1, St. Edmund's Terrace, Regent's Park, N.W. 22, 307, 627.  
 Brown, J. 331.  
 Brown, J. R. 331.  
 Brown, Kellock, 138, Wellington Street, Glasgow. 280, 300, 495.  
 Brown, Miss Beatrice A. M., Willoughby, Rectory Road, Beckenham, Kent. 192, 432.  
 Brown, Miss Florence, The Elms, Chobham, Woking, Surrey. 229.  
 Brownlow, Mrs. H. 605.  
 Buckingham, W. 470.  
 Buckle, Mary. 142.  
 Bühner, C. 462.  
 Bullas, W. 103, 430, 431.  
 Burn and Co. 605.  
 Burne-Jones, E., A.R.A., The Grange, West Kensington, W., 1, 8, 9, 10, 11, 13, 443, 481.  
 Burtchaell, Mrs. Somerset, 50, Via S. Nicolo da Tolentino, Rome, Italy. 241, 244.  
 Butler-Stoney, C. 281, 291, 368.  
 Byrne, J. 3.  
  
 Calvert, Lionel D., 3, Radnor Street, Chelsea, S.W. 402.  
 Carr, Miss Frances Comyns, 37, Priory Road, Bedford Park, Chiswick, W. 159.  
 Carver, J. 338.  
 Casella, Miss Ella, 1, Wetherby Road, S.W. 452.



## *Artists, and Craftsmen.* 261

- Casella, Miss Nella, 1, Wetherby Road, S.W.  
152, 452.  
Cassell and Co. 555.  
Cave, Mrs., Sidbury Manor, Sidmouth, South  
Devon. 86.  
Chaffey, L. 427.  
Champion, W. B. 329.  
Chapman and Nyström, The Misses, Sloyd  
Institute, 115, Vassall Road, S.W. 254, 255.  
Chapman, Miss. 254.  
Childe, —. 416.  
Childe, A. 486.  
Chiswick Press (C. Whittingham and Co.),  
21, Tooks Court, Chancery Lane, E.C.  
85, 520, 568, 569, 571, 604.  
Christie, Miss. 189, 210.  
Clark, Kate. 168.  
Clausen, G. 261, 396, 424, 494.  
Clay, R., and Sons. 642.  
Cleobury, W. T. 585, 591.  
Cleverly, Charles F. M., 78, Finchley Road,  
N.W. 427.  
Cleverly, Mrs. C. F. M., 78, Finchley Road,  
N.W. 247, 598.  
Coalbrookdale Co., Limited, The, Victoria  
Embankment, Blackfriars, E.C. 453, 460,  
493.  
Cobden-Sanderson, Mrs. 87.  
Cobden-Sanderson, T. J., Goodyers, Hendon,  
N.W. 88.  
Coke, Sir A. Sacheverell. , 615, 620.  
Collie, A. L., 39b, Old Bond Street, W.  
463, 465, 475, 496.  
Collins, W. B. 359.  
Collinson, Lock. 338-351.  
Coombe, Mrs. T. S. 100.  
Cooper, Messrs. H. and J., 8, 9, and 10, Great  
Pulteney Street, W. 147, 365.



262 *Index of Exhibitors,*

- Corbett, Miss Ada M., School of Art, Cavendish Street, Manchester. 157.  
 Cormack, John, 312a.  
 Costanzi, Giuseppe. 482.  
 Couper and Sons. 271, 306, 320.  
 Cox, Miss R. 500, 506.  
 Cox Sons, Buckley and Co., Messrs., 29, Southampton Street, W.C. 585, 591.  
 Cozzoli, Benozzo, 505.  
 Crane, Mrs. Walter, Beaumont Lodge, Shepherd's Bush, W. 138.  
 Crane, Walter, Beaumont Lodge, Shepherd's Bush, W. 6, 7, 14, 15, 113, 131, 138, 163, 168, 283, 287, 302a, 309, 315, 321, 328, 332, 358, 372, 376, 379, 384, 404, 405, 416, 520, 538, 543, 567, 594.  
 Creswick, B. 266.  
 Creswick, J. 453.  
 Crittall and Co., Messrs. Richard, 20, Baker Street, W. 470, 474.  
 Crook, A. W., 1, Albert Road, Teddington, S.W. 629.  
 Crosslé, M. 235.  
 Curtis, W. 247, 304, 305, 334, 336, 374.

- Dancy, Mary. 188.  
 Daniel, The Rev. C. H. O., Worcester College, Oxford. 642.  
 Darwin, S. F. 609.  
 Daubeney, B. S. 168.  
 Davidson, —. 339.  
 Davis, L., Pinner, Middlesex. 111, 526, 528, 537, 605.  
 Davis, Owen W. 270, 448.  
 Dawson and Co. 527.  
 Day, Clara. 118.



*Artists, and Craftsmen.* 263

- Day, Lewis F., 13, Mecklenburg Square,  
W.C. 55, 114, 118, 121, 142, 145, 156,  
358, 380-383, 392-395, 450, 486, 554, 555,  
603a, 606, 640, 641.
- Day, Mrs. Lewis F., 13, Mecklenburg Square,  
W.C. 114.
- Day, R. E. 114.
- Daymond and Son. 437.
- Dearle, J. H. 318.
- Dearman, F. 469.
- De Coverly, Roger, 10, St. Martin's Court,  
Charing Cross Road. 605.
- Deere, E. A. 408.
- De Coverly, A. 605.
- De Coverly, L. 605.
- De La Brenchardière Riego. 225.
- Delano-Osborne, K. 187.
- Dewdney, J. S. 507, 508.
- Din Fazl. 100.
- Dixon, G. 426.
- Dixon, Harry, Stanhope Yard, Delaney  
Street, N.W. 459, 478.
- Dixon, Mrs. C. W. 234.
- Dominici, Pietro. 481.
- Donaldson, A. B., 6, Daleham Gardens,  
Hampstead, N.W. 239.
- Doulton and Co., Messrs., Lambeth, S.E.  
69, 240, 298, 299, 364.
- Dowie, Miss. 201.
- Dressler, Conrad, Cedar House, Glebe Place,  
Chelsea, S.W. 71, 72, 73, 74, 75, 501.
- Dresser, Dr. 271.
- Dressler, Miss S. H., Cedar House, Glebe  
Place, Chelsea, S.W. 185.
- Drake, Francis J., 27, Uverdale Road, Chel-  
sea, S.W. 610.
- Drummond, W. 319.
- Dyson, J. 430.



## 264 *Index of Exhibitors,*

- Earles, F. R. 486.  
 Elliot, Horace, 18, Queen's Road, Bayswater,  
 W. 455, 457.  
 Ellis, Miss A., 47, Mill Street, Bideford. 215,  
 218.  
 Ellis, S. 513.  
 Elphicke and Howell, Messrs., 50, Queen  
 Anne's Gate, Westminster, S.W. 583.  
 Elsley, —. 415.  
 Elton, Sir Edmund H., Bart., Clevedon  
 Court, Somerset. 473, 509.  
 Emery, Mrs. 117, 200, 202.  
 Emms, G. 490.  
 Evans, Miss Ada M., Witley, Surrey. 400.  
 Evans, W. 486.  
 Eyre, John, 26, Bridge Road West, Battersea,  
 S.W. 5, 299.
- Farmer and Brindley, Messrs., 67, West-  
 minster Bridge Road, S.E. 102, 236, 422.  
 Fazakerley, John. 605.  
 Felix-Palmer, Dorothea, The Avenue, Dat-  
 chet, Windsor. 131.  
 Felix-Palmer, Miss E. R. 220.  
 Felix-Palmer, Nancy, The Avenue, Datchet,  
 Windsor. 163, 221.  
 Feltham and Co. 466, 467.  
 Fenn, W. Amor. 447, 490.  
 Ferris, R. 495.  
 Ficklin, Mrs. Berney, Linton, Cambridge-  
 shire. 169, 174.  
 Field, Miss May, 30, Thurlow Road, Hamp-  
 stead, N.W. 135.  
 Figli di Giuseppe Cantagalli, Florence. 503.  
 Finch, John. 311.  
 Fisher, Alexander. 134.  
 Fisher, Miss. 134.  
 Fisher, Mrs. 134.



## *Artists, and Craftsmen.* 265

Fletcher, Herbert, 105, Sydney Street, South Kensington, S.W. 165, 180.

Fletcher, John. 344.

Fleuss, Oswald, 1, Elm Grove, Hammer-smith, W. 630.

Flockhart, W. 431.

Foley, Edwin. 359.

Ford, E. Onslow. 475.

Forest, —. 341.

Frampton, George, Studio, 98a, Warner Road, Camberwell Green. 441, 476.

France, Miss G. E. C., Tysley, near Birmingham. 57, 68, 70, 133, 175, 599.

Fricker, Miss L., 39, Montserrat Road, Putney, S.W. 605, 642.

Fraser, J. E. 328a.

Fuller, Miss, 63, St. Aubyn's, Brighton. 110.

Fryer, —. 512.

Garrard. 87.

Garrard, F., West Ferry Road, Millwall, E. 357, 367, 421.

Gaskin, A. J., 3, Whitmore Road, Small Heath, Birmingham. 40.

Gast, Messrs. B. and F., Park Road Studios, Haverstock Hill, N.W. 389, 597.

Gatton, Miss. 143.

Gemmell, Mary. 390.

Giannesi, C. 482.

Gibert, C. H. 235.

Gilbert, Alfred. 545.

Gilbert, C. H. 172.

Gilbert, J. 358, 380, 393.

Gilbert, Miss Mary, Irene House, Claypole Road, Hyson Green, Nottingham. 222.

Gilby, R. H., 36, Hudson Road, Plumstead, S.E. 47.



266 *Index of Exhibitors,*

- Gillett, Alice K. 211.  
Gillett, Mary Henrietta. 127.  
Gillow and Co. 274, 397, 410.  
Gimson, E. W., 41, Ossington Street, Bayswater, W. 130, 310, 313, 337.  
Ginn, Miss Gertrude M., Castle Street, Hereford. 638, 639.  
Glenday, W. 472, 492.  
Godbold, R. 370, 425.  
Godfrey, Thomas. 328.  
Graham, Robert. 636.  
Green, C. 249, 253, 447, 471.  
Green, H. 319, 323.  
Gregory and Co. 359.  
Grover, Miss E., 34, De Vere Gardens, W. 179.  
Guild and School of Handicraft, The, 34, Commercial Street, E. 190, 304, 305, 330, 334, 336, 353, 360, 373-375, 407, 468, 484.  
Gurney, G. 604.  
Gurney, J. 604.  
Gwatkin, A. 488.  
Gwynn, J. 87.  
  
Haines, B. 233.  
Haité, George C., Ormsby Lodge, Bedford Park, W. 5, 605, 637.  
Hall, Ethel. 605.  
Hall, H. P. 500.  
Hall, W. 345, 349.  
Halse, E. 461.  
Hallward, Reginald, 3, Brook Green, Hammersmith, W. 106, 561, 563-565, 586.  
Hallward, Mrs. Reginald, 3, Brook Green, Hammersmith, W. 115, 558, 562, 566.  
Hancher, M. 512.  
Hardman, C. 384.  
Hardiman, W. 190, 305, 334, 374.



*Artists, and Craftsmen.* 267

- Harper, W. H. 604.  
Harris, Marion. 605.  
Harris, Nora B. E. III.  
Harrison, Miss. 26.  
Harrison, T. Erat, 3, Bath Road, Bedford Park, Chiswick, W. 451, 511, 525, 527.  
Harvey, F. 605.  
Hastings, Mrs. Gardiner. 159.  
Hay, Thomas Wallace, 21, St. Mary's Terrace, W. 272, 608.  
Hayward and Son, Messrs., 88, Newgate Street, E.C. 442, 444, 488, 489.  
Hazeon, Miss Mimi, 13, Marlborough Crescent, Bedford Park, W. 32.  
Headland, W. 345.  
Hearn, A. 435.  
Heaton, Clement, 29, Albert Embankment. 403, 414.  
Heaton, Miss H. A., Sans Souci, Watford. 129.  
Heaton, J. Aldam. 329.  
Hendrie, W. 642.  
Henry, Jane W., Thatcham, Berks. 53, 56.  
Hillebauer, E., 5, Whitefriars Street, Fleet Street, E.C. 452a.  
Hitchcock, G. 358, 381, 391, 394, 395.  
Hobbs, C. S. 447.  
Hodding, Miss, Selwood House, Barnard's Cross, Salisbury. 95, 99, 140.  
Hogan, R. E. 331.  
Holden, E. 233.  
Holliday, Henry. 487.  
Holliday, Catherine, Oak Tree House, Hampstead, N.W. 141, 151.  
Holmes, Miss E., Bocking, Braintree, Essex. 137.  
Home Art Work, 1, Paternoster Buildings, E.C. 162, 168.



268      *Index of Exhibitors,*

- Hooper, W. H., 3, Hammersmith Terrace,  
W. 87, 567-569.  
Horne, H. P. 143, 325.  
Horsley, Gerald C., 14, Hart Street, Blooms-  
bury Square, W.C. 577.  
House, H. S. 191.  
Housman, Clemence. 559.  
Housman, Laurence, 61, Marloes Road, Ken-  
sington, W. 559, 571, 590.  
Howard and Sons, Messrs., 25, 26, and 27,  
Berners Street, W. 292, 294, 295, 297, 301,  
303, 354.  
Howell, Albert. 583.  
Hughes, A. 500.  
Hughes, Thos. 556a.  
Humphrey, A. G. 124.  
Humphry, Marion, 25, Marine Parade,  
Brighton. 124, 148.  
Hunt, John Alfred, Art Lead Works, Hod-  
desdon. 472, 492.  
Hunt, W. Holman. 353.  
Hussey, Miss Margaret, The Wardrobe, The  
Close, Salisbury. 314.
- Image, Selwyn, 20, Fitzroy Street, W. 17,  
20, 23, 24, 25, 146, 235, 556.  
Irish, Ellen. 231.  
Irish, Mary. 231.  
Irwin, Miss. 228.
- Jack, George, 12, Hugo Road, Tufnell Park,  
N. 139, 319, 320a, 323.  
Jack, Mrs. G. 139.  
Jack, W. G. 103.  
Jackson, F. Hamilton, 35, Woodstock Road,  
Bedford Park, Chiswick, W. 595, 596.  
Jackson, J. G. 290.  
Jackson, W. 386, 387, 389, 390, 392.



*Artists, and Craftsmen.* 269

- Jacobi, C. T. 604.  
James, J. L. 367.  
Jeffrey and Co., Messrs., 64, Essex Road,  
Islington, N. 328, 358, 372, 376-395, 404,  
405.  
Jelleffe, Thomas. 359.  
Jewell, B. C. 340.  
Jewitt, H., Sunnyside, Grove Hill, Woodford,  
Essex. 631.  
Johnson, J. 359.  
Johnson, M. 233.  
Jones, —. 416.  
Jones, Rowland G., 127, Grosvenor Park,  
Camberwell, S.E. 572, 581.  
Jones, W. 352.  
Jopling, Mrs. 365.  
Junck, F., 27, North Bank, St. John's Wood,  
N.W. 433.
- Keswick School of Industrial Arts, and Rus-  
kin Linen Industry, Keswick. 312, 398,  
426, 614, 642.  
King, —. 512.  
Knight and Cottrell. 87.  
Knight, W. 318.  
Knowles, J. 431.  
Knowles, L. 414.  
Knowles, W. 103, 432.  
Knox, J. E., 31, Upper Kennington Lane, S.E.  
406.  
Kydd, William Shand, Lincoln House, Ton-  
bridge Street, Euston Road, N.W. 444.  
Kydd, W. Shaw. 489.  
Kyrle Society, The, 14, Nottingham Place, W.  
37, 38, 38a, 158.
- Lacock, R. 466.  
Ladd, T. W. 460.



## 270 *Index of Exhibitors,*

- Ladies' Art Work Dépôt, The, 3, Lower Grosvenor Place, S.W. 205-207, 209.  
 Ladies' Work Society, The, 31, Sloane Street, S.W. 219, 327, 363, 605.  
 "L'Art." 573, 580.  
 Lawless, Mrs. 171.  
 Ledward, R. A. 78, 436, 483.  
 Lee, T. S. 422.  
 Leek Embroidery Society, The, St. Edward Street, Leek. 96, 97, 98.  
 Leighton, Sir Frederick. 496.  
 Lengridge, Miss L. R. 105, 166.  
 Letchert, Karl. 455, 457.  
 Lethaby, W. R. 102, 104, 236, 316, 317, 322, 417, 461, 570.  
 Liberty and Co., Messrs., Regent Street, W. 333.  
 Lock, G. J. S. 338-351.  
 Longden and Co., 447, Oxford Street, W. 103, 104, 282, 430, 438.  
 Longden, H. 430, 432.  
 Lovegrove, J. 230, 232, 237, 248, 249, 253, 418-420, 471.  
 Lovibond, Miss Catherine, 26, St. Ann's Street, Salisbury. 213.  
 Lovibond, Phillis. 130.  
 Lucy, Mrs., 10, Holmesdale Road, Sevenoaks. 164.  
 Lyswick Hall Art School, The, Keswick. 308, 409, 616, 622.
- Macartney, Mervyn. 549.  
 Mackenzie, S. M. 193.  
 Mackmurdo, A. H. 265, 267, 268, 289, 453, 493.  
 Mackmurdo and Horne, 20, Fitzroy Street, W. 325, 326, 543a, 551.



*Artists, and Craftsmen.* 271

- Mackworth, Audley, 22, Avonmore Road,  
West Kensington, W. 33.  
Maclaren, J. M. 78.  
Macmillan and Co. 642.  
Maddicett, Jane. 223.  
Maguire, M. 245.  
Mainzer and Kempthorne, Messrs., 18, Berners  
Street, W. 470.  
Mallalieu, George. 3.  
Mappin and Webb, 460, 461.  
Marcucci, Dominico. 454.  
Marsh, Jones, and Cribb, Messrs., Leeds.  
316, 317, 322-3.  
Martin, J. C. 409, 616, 622.  
Martin, J. 318.  
Martin, Thomas, 14, Claylands Road, Clap-  
ham Road, S.W. 352.  
Martyn, Miss Ethel K., 26, Carlingford Road,  
N.W. 125, 158.  
Mason, A. H. 313.  
Massé, H. J. L. J. 366.  
Masters, G. 473, 509.  
Maw and Co., Limited, Messrs., Jackfield,  
Salop. 315, 416, 486, 487.  
May, E. J. 546.  
McClure, Mrs., 80, Eccleston Square, S.W  
369.  
McGavin, Miss Edith J., 28, Bina Gardens,  
South Kensington, S.W. 116.  
McKechnie, W. W. 147.  
McVeigh, J. 412, 413, 483.  
Meo, Gaetano, 47, Downshire Hill, Hamp-  
stead, N.W. 30, 44.  
Middleton, G. 104.  
Miller and Richard. 642.  
Millett-Davis, Miss, Lansdowne Crescent,  
Bath. 184.  
Mills, G. 193.



## 272 *Index of Exhibitors,*

- Mitchell, C. W., Jesmond Towers, Newcastle-on-Tyne. 617.  
 Mitchell, R. 342.  
 Moore, Miss Madeleine. 214.  
 Moore, W. E. 468.  
 Morgan, De, and Co. 445.  
 Morgan, W. De. 445, 513.  
 Morley. 642.  
 Morrell, Mrs. Conyers. 162.  
 Morrell, W. T. 642.  
 Morris and Company, Messrs., 449, Oxford Street, W. 1, 8, 10, 13, 112, 117, 161, 167, 176, 194-204, 318, 319, 323, 443.  
 Morris, Jane. 176, 194.  
 Morris, Miss May. 86, 87, 112, 117, 161, 196-204.  
 Morris, Mrs. William. 203, 204.  
 Morris, William, Kelmscott House, Upper Mall, Hammersmith. 85, 110, 112, 132, 151, 161, 171, 176, 191, 194-197, 199.  
 Morton, Alexander, and Co. 180.  
 Moultrie, S. 339, 349.  
 Munro, W. 604.  
 Murray, Frank, 11, Cunningham Place, N.W. 21, 28.  
  
 Neale, G. 510.  
 Necanda, The Countess, Cedar House, Glebe Place, Chelsea, S.W. 126.  
 Newton, E., 14, Hart Street, Bloomsbury Square, W.C. 512.  
 Nichols, John W., 16, Pimlico Road, S.W. 58, 60, 61, 62, 63.  
 Nörregard, Mdlle. Julie, 1, Berkeley Gardens, Campden Hill, W. 138a, 177.  
 Nowell, Arthur. 12.  
 Nutter, Miss Katherine M., 42, Regent's Park Road, N.W. 41.



*Artists, and Craftsmen.* 273

- O'Bryne, E. 172, 191, 233.  
Oddie, J. W. 308, 409, 616, 622.  
Ommaney, M. 414.  
Orrock and Son. 642.  
Ottoway, William. 229.  
Over, G. E., The Rugby Press, 15, High Street, Rugby. 642.  
Owen, Miss Gertrude, 16, Scarsdale Villas, Kensington, W. 119, 225.
- Paddy, C. M. 556.  
Page, Henry, 16, Mornington Road, Regent's Park, N.W. 462.  
Pallme, Adolf. 452b.  
Palmer, Win, Winamperdel, Earl's Court, W. 335, 611.  
Parker, Miss Violet M., Parkfield, Lyttelton Road, Edgbaston, Birmingham. 39.  
Parkes, Brothers, Messrs., 22, Great Russell Street, W.C. 497.  
Partington, William. 100.  
Passenger, C. and F. 513.  
Patmore, Miss. 605.  
Pearce, Arthur E., 1, Ildersly Grove, West Dulwich. 46, 298.  
Pearson, J. 330, 336, 360, 373, 407, 468.  
Pegram, H. 478.  
Pegram, Henry A. 12, 12a.  
Pepper, H. S. 474.  
Perkins, Miss Elaine, Portswood House, Southampton. 605.  
Pettifer, H. 414.  
Phillips, Joseph, 10, Hart Street, Altrincham. 607.  
Phillips, R. 305.  
Philpott, Miss. 140.  
Philpott, Miss Alice. 99.



## 274 *Index of Exhibitors.*

- Phillpotts, Miss E. S., 15, Westbourne Street,  
Hyde Park, W. 107.  
Pike, B. 132.  
Pinches, T. 232.  
Pindar, T. 326.  
Pocock, Alfred, 18, Bristow Street, New  
North Road, N. 324.  
Pollen, John Hungerford, 11, Pembridge  
Crescent, W. 35, 588.  
Pomeroy, Fredk. Wm., 31, Devonshire Street,  
Portland Place, W. 282, 288, 613.  
Porter, E. 513.  
Powell, James, and Sons. 26, 502.  
Pring, E. 168a.  
Prior, Edward S. 546.  
  
Radford, Ernest. 520.  
Rainger, H. René. 263, 448.  
Randall, W. F. 295.  
Rathbone, R. L. B., 59 and 61, Duke Street,  
Liverpool. 500.  
Rava, M. 445.  
Rawlence, F. A. 95, 99, 140.  
Rawnsley, Mr. 228.  
Rawnsley, Mrs. Hardwicke, The Keswick  
School of Industrial Art, Keswick. 181,  
182, 183, 189, 210, 228, 426, 614, 642.  
Reeks, M. E. 193.  
Reeves, Henry. 545, 546, 548, 552.  
Reuter, Edmond G., 6, Harding Terrace,  
Stoke-upon-Trent. 85, 160, 624.  
Reuter, Mrs. 160.  
Rhead, G. Woolliscroft, 3, Queen Anne  
Terrace, Albert Bridge Road, S.W. 19,  
521-524, 627, 628.  
Rice, A. B. 355.  
Richardson, Jeremiah. 312, 614.  
Rigby, John. 386.



*Artists, and Craftsmen.* 275

- Rigby, John Scarratt, 9, Charlotte Street,  
Bedford Square, W.C. 4.  
Roberts, Emmeline. 299.  
Robertson, Arthur, 146, Portsdown Road, W.  
625.  
Robertson, R. 339, 347, 348.  
Robinson, G. T. 261, 396, 424, 494.  
Robinson, H. 513.  
Rogers, Isabel. 186.  
Rogers, Mark, Jun., 74, Grandison Road,  
Clapham Common, S.W. 449.  
Rollins, J. Wenlock, 547.  
Rooke, T. M., 7, Queen Anne's Gardens,  
Bedford Park, W. 52.  
Roots, Miss Gertrude, Stamford House,  
Canterbury. 34.  
Rope, Miss Ellen Mary, 46, Fitzroy Street, W.  
76.  
Roscoe, Misses. 158.  
Rowe, Mrs. Arthur J., 13, Elm Villas, South-  
end-on-Sea. 212.  
Royal School of Art Needlework, The, Ex-  
hibition Road, South Kensington, S.W.  
132, 146, 147, 168a, 169, 170, 172, 173, 174,  
178, 186, 191, 231, 233, 235, 245, 605, 642.  
Rust, Henry Jesse, 353, Battersea Park Road.  
480, 617.  
Rutter, —. 416.  
Rutter, W. J. 486.
- Salviati, Dr. 21.  
Sayer, E. 466.  
Schaub, G., and Son. 501.  
Schenck, Fredk. E. E., 1a, West Street,  
Pimlico, S.W. 79-84, 434, 435, 618, 619.  
School of Art Wood Carving, The, South  
Kensington, S.W. 193.  
Schwabe, Miss. 491.



## 276 *Index of Exhibitors,*

- Scott, G. G. 549.  
 Sealy, 605.  
 Secker, R. H. 88.  
 Sedding, E. 385.  
 Sedding, John D., 447, Oxford Street, W.  
 75, 100, 246, 422, 436, 438.  
 Segonso, G. 504.  
 Seguso, L. 504.  
 Sepl, A. 474.  
 Serena, G. 504.  
 Sermoneta, Rosa, 242.  
 Shaw. R. Norman, 548.  
 Shirley, A. 510.  
 Shirley and Co., Messrs., 45, Rathbone  
 Place, W. 510, 512.  
 Shoe-Smith, M. 327, 363.  
 Shuffrey, J. A. 486.  
 Simpson, F. M., 9, Dean's Yard, West-  
 minster, S.W. 602.  
 Silver, Arthur, 84, Brook Green, W. 31, 491,  
 560.  
 Singer, F. W. 361, 362.  
 Singer and Son. 464, 475, 496.  
 Skipworth, A. H., 5, Staple Inn, Holborn.  
 370, 425, 632, 634.  
 Sleath, W. 318.  
 Smis, G. 365.  
 Smith, C. 313.  
 Smith, G. 504.  
 Smith, H. 346.  
 Smith, H. A. B. 264, 370, 425.  
 Smith, J. 338.  
 Smith, J. T. 642.  
 Smith, Margaret. 146.  
 Smith, Miss Mary Augusta, 10, Kensington  
 Court Mansions, W. 127, 208, 211.  
 Soan, R. 358.  
 Soulsby, B. 170.



*Artists, and Craftsmen.* 277

Spark, John. 614.  
Spence, T. R., 45, Rathbone Place, W. 437,  
371, 440, 448, 480, 510, 617, 623, 633.  
Spooner, Charles, 19, Margravine Gardens,  
Hammersmith, W. 238.  
Spurgeon, C. 340.  
Squire, T. W. 319a.  
Stefan, Mrs. 112.  
Stephens, W. Reynolds. 460, 461.  
Stevens, George. 487.  
Stewart, Miss Dora M., 21, Earl's Court  
Gardens, S.W. 635.  
Stiff, Miss. 171.  
Straker and Son. 528.  
Strode and Co., Messrs., 48, Osnaburgh  
Street, Regent's Park, N.W. 447, 490.  
Sumner, Heywood, 1, Notting Hill Square,  
W. 2, 3, 54, 77, 127, 208, 553, 556a.  
Swan, Mrs. 183.  
Symonds, R. 500.

Tadema, Alma. 545.  
Tate, G. E. 346.  
Taubman, Frank Mowbray, 124, Southamp-  
ton Row, W.C. 66, 626.  
Taylor, E. Ingram, 10, Blenheim Villas,  
Abbey Road, N.W. 16, 27, 584, 592.  
Taylor, J. 232, 250, 252.  
Taylor, Miss Una. 113.  
Taylor, Walter. 304.  
Tedder, Miss Mary, 6, Fitzjohn's Parade,  
Finchley Road, N.W. 153.  
Temple, C. H. 486.  
Temple, Robert. 398, 642.  
Terracina, Allegra. 241.  
Thatcher, W. 319, 323.  
Thomas, F. J. 305.



## 278 *Index of Exhibitors,*

- Thorneycroft, Hamo. 464.  
 Thursfield, S. 224.  
 Thursfield, Mrs., Sen., 15, Museum Man-  
 sions, Great Russell Street, W.C. 122,  
 224.  
 Thurstall, W. 341.  
 Thurtle, A. 340.  
 Tindale, F. 235.  
 Toft, Albert, Trafalgar Studios, Manresa  
 Road, Chelsea, S.W. 429, 498, 499.  
 Toft, Edward. 64.  
 Townroe, Reuben, 48, Gertrude Street, Chel-  
 sea, S.W. 557.  
 Townsend, C. Harrison, 29, Great George  
 Street, Westminster, S.W. 437.  
 Townsend, W. George, National Art Train-  
 ing Schools, South Kensington, S.W. 67.  
 Trollope, George, and Sons, Halkin Street,  
 West, S.W. 261, 396, 424, 494.  
 Trower, C. G., Stanstead Bury, Ware. 601.  
 Tugwell, Sydney. 577.  
 Turnbull and Stockdale. 145, 156, 450, 603a,  
 606.  
 Turner, L. 323.  
 Turner, L. A., 5, Orde Hall Street, Great  
 Ormond Street, W.C. 59, 264.  
 Turner, Mrs. Thackeray, 90, Gower Street,  
 W.C. 105, 166, 234.  
 Tute, Miss, Markington Vicarage, Ripley,  
 Yorks. 605.  
 Tute, Mary E. 605.  
 Tweedie, Mrs. R. W., 13, Linden Gardens,  
 Bayswater, W. 605.  
 Typographic Etching Company. 569.  
  
 Underhill, R. 374, 375, 468.  
 Urand, R. 365.



*Artists, and Craftsmen.* 279

Vallance, Aymer, 21, Upper George Street,  
Bryanston Square, W. 184, 187, 408.  
Vallence, Agnes. 603b.  
Venice and Murano Glass Company, The,  
30, St. James's Street, S.W. 481, 504.  
Vickers, E. 438.  
Voysey, C. F. A. 269, 388, 448, 497.  
Vyvyan, Miss. 158.  
Vyvyan, Mrs. T. G. 158.

Waddington, Joseph. 301.  
Wade, F. B. 470.  
Walker, A. G. 422.  
Walker, Miss. 171.  
Wall, J. 238.  
Wall, T. 238.  
Wallace, Mrs. Henry, Trench Hall, Gates-  
head. 109.  
Wallace, William, 84, Chelsea Gardens, S.W.  
399, 401, 411.  
Walton, C. 577.  
Walton, C. H. 3.  
Walton, George, and Company, 152, Welling-  
ton Street, Glasgow. 505, 636.  
Walton, Hannah. 505.  
Ward, Hilda. 181.  
Ward, Mrs. 208.  
Wardle, Bernard. 100, 108.  
Wardle, Mrs. 98.  
Wardle, Thomas, St. Edward Street, Leek.  
100, 108.  
Wardle, Thomas, Jun. 98, 100, 108.  
Warner, Horace, 44, Highbury Park, N.  
262.  
Warner, Metford. 395.  
Warren, E. P., 5, Staple Inn, E.C. 264, 329,  
352, 544, 550.



## 280 *Index of Exhibitors,*

- Watkins, John. 573, 580, 582.  
 Weatherstone, A. C. 486.  
 Webb, F. G. 642.  
 Webb, Matthew William, 45, Sterndale Road, West Kensington, W. 18.  
 Webb, Philip. 59.  
 Webb, Stephen. 338, 341, 343, 345, 346, 350, 351.  
 Webster, G. K. 432.  
 Weekes, Harold. 283, 286, 287.  
 Weekes, Osmund. 284, 285, 302a, 309, 321, 332.  
 Welby, Ellen. 164.  
 Westlake, N. H. J., Falcon House, Quex Road, N.W. 593, 612.  
 Whall, Christopher W., Stonebridge, Dorking. 29, 48, 49, 50, 574-576, 578-579.  
 Whichelo, N. 172, 231.  
 Whittingham, Charles, and Co. (Chiswick Press), 21, Tooks Court, Chancery Lane, E.C. 604.  
 White, Miss Dora, 13, Bolton Gardens, South Kensington, S.W. 356.  
 Wilkinson and Son, Messrs., 8, Old Bond Street, W. 265-268, 273, 276-279, 289.  
 Williams, J. 353, 375.  
 Wilson, John, Trafalgar Studios, Chelsea, S.W. 428, 446.  
 Wilson and Pomeroy. 149, 150.  
 Witcombe, G. 478.  
 Witcombe, Joseph, 7, Clifford's Row, Pimlico Road, S.W. 302.  
 Wodehouse, F. A., Edenbridge, Kent. 609.  
 Woodward, Miss Ellen C., 129, Beaufort Street, S.W. 128.  
 Wool, A. 512.  
 Working Ladies Guild, Limited, The, 251, Brompton Road, S.W. 456.



## *Artists, and Craftsmen.* 281

Wormald, Miss, Epping House, Little Berk-  
hampstead. 226, 227.

Wormald, Mrs. 227.

Wright, Alan. 587.

Wrinslade, Owen. 229.

Wyatt, W. C. 642.

Wylie, Mrs. C., c/o J. C. Smith, 70, Morti-  
mer Street, W. 45, 611.

Yeates, Miss. 112, 117, 195, 198, 200, 202.

Yeldham, Miss. 506.

Zaffatti, Allegra. 243.

Zaffatti, Celeste. 244.

Zannetti, S. 504.

Zannetti, V. 504.





THE NEW YORK PUBLIC LIBRARY

ASTOR LENOX TILDEN FOUNDATION

500 FIFTH AVENUE, NEW YORK, N. Y.

1897

1898

1899

1900

1901

1902

1903

1904

1905

1906

1907

1908

1909

1910

1911

1912

1913

1914

1915

1916

1917

1918

1919

1920

1921

1922

1923

1924

1925

1926

1927

1928

1929

1930

1931

1932

1933

1934

1935

1936

1937

1938





CHISWICK PRESS :—C. WHITTINGHAM AND CO.,  
TOOKS COURT, CHANCERY LANE.































